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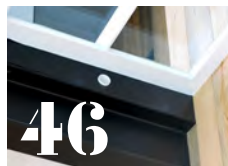
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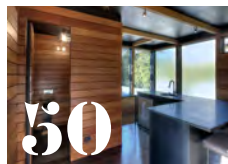
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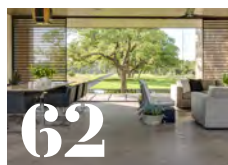
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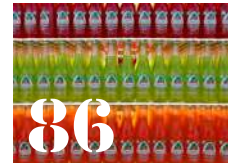
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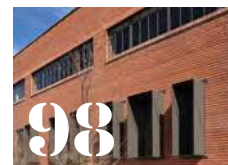
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*Charlotte Friedley*
- The Vision of Paolo Soleri  
*Charlotte Friedley*



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*The Pool Pavilion is one of four buildings perched on a hillside at SK Ranch by Lake|Flato Architects.*

## Notes on a Jury

by Catherine Gavin

The 2014 Texas Architects Design Awards jury recognized 16 projects among 221 entries as outstanding examples of design in the state. Jurors Marlon Blackwell, FAIA, of Marlon Blackwell Architect in Fayetteville, Ark.; Andrea P. Leers, FAIA, of Leers Weinzapfel Associates in Boston; Tim Love, AIA, of Utile in Boston; and Mark Reddington, FAIA, of LMN Architects in Seattle collectively emphasized quality and clarity of design intent as they chose this year's recipients. They also paid attention to and sought out what makes Texas architecture unique.

For Blackwell, a fidelity to craft and thought stood out among the award-winning projects. "Things seem to be well resolved and well detailed," he said. "[There] is not a lot of formal gymnastics, just good, sound building." He noted

*"Here, you have space, and it really gives character to the buildings. They have an amplitude and generosity and relationship to the natural environment."*

that the awarded projects reflect regional tectonics — stone walls, floating roofs, and the Mesian-inspired steel-frameworks typical of the houses — and likened the heavy and light feelings of the buildings to their roots in vernacular sheds and stone homesteads. "We talked a lot about how wood met concrete," said Love. Strong material

palettes are found throughout the group, from the residences to the institutional and cultural buildings. And while he admitted a twinge of guilt for recognizing so many houses (there are seven of them), it didn't last long. "It is where architecture with a capital A happens," he said.

For Leers, her impression of Texas regionalism focused on the integration of architecture and landscape. "The projects strike me as generously horizontal in occupying the land," she commented. "Here, you have space, and it really gives character to the buildings. They have an amplitude and generosity and relationship to the natural environment." Reddington echoed this sentiment, noting that the group looked for projects that addressed their sites in smart ways. From breathtaking views of the Hill Country to transparency on a city block, they all appropriately and creatively engage their environments.

Blackwell concluded that ultimately, the jury sought to identify quality. He said: "The idea or challenge of architecture is to make a really good gesture and then not get in the way of that gesture as you develop [the project] into something tangible, keeping the final outcome as true to the original sketch or idea as possible. When you can do that, in my mind that results in the best projects."

*Catherine Gavin*



# New Texture for New Tradition

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Construction of Texas A&M San Antonio's new Central Academic Building opens a new chapter for the revered A&M system, and an entire new line for Acme Brick. The expansive campus is a bold commitment to an underserved South Texas population, designed to interpret regional tradition and architectural history in striking ways. Acme Brick worked closely with the design team to create a blade cut brick for a smoother alternative to wire cutting. Now, we are making select blade cut blends available as new options in creative design to take your imagination further.

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*"We designed Texas A&M San Antonio to reflect historic traditions and sources of architecture in South Texas, drawing on the examples of Mission San Jose, Spanish colonial buildings, and even Granada. With brick specifically, we looked at how many variations, patterns, and shadow effects we could achieve with a single modular brick. Acme was willing to reconsider the manufacturing process to create just the right consistent look across the growing campus with a less-textured blade cut brick, and then help us shave costs by creating a thin brick for monumental archways. Acme's local sourcing was important in ongoing efforts to build responsibly now, and over the full development of the 694 acre site." – Geoff Edwards, AIA, Principal, Muñoz & Company*



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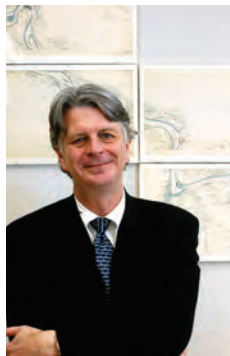
# Contributors



**Michael E. Alex, AIA** is a third-generation Valley Rat — Rio Grande Valley Rat, that is. After graduating from Texas Tech University and working in Dallas for three years, Alex returned to his native Harlingen and has practiced architecture there for nearly 25 years. Alex enjoys the best of the Valley: fishing the flats and hunting the ranch country. Read his article about bcWORKSHOP's new housing project on page 70.



**Rita Catinella Orrell** is our products editor. She has been writing about design for over 18 years, covering architecture, interior design, home furnishings, kitchen and bath design, and building products. She was the products editor for *Architectural Record* for 14 years and was the founding editor of SNAP, a quarterly building products magazine. She currently writes about product design at [www.designythings.com](http://www.designythings.com) and [www.architects-toybox.com](http://www.architects-toybox.com). Check out her selection of products for green surfaces featured on page 28.



**Frederick R. Steiner** is the dean of the School of Architecture and Henry M. Rockwell Chair in Architecture at The University of Texas at Austin. As a Fulbright-Hays scholar in 1980, he conducted research on ecological planning at the Wageningen University, The Netherlands. He was a 1998 Rome Prize Fellow and a 2013–14 Resident at the American Academy in Rome. He is a Fellow of the American Society of Landscape Architects. Dean Steiner was a visiting professor at Tsinghua University in Beijing, China (2005–2007). His most recent books include “Urban Ecological Design” (with Danilo Palazzo, 2011) and “Design for a Vulnerable Planet” (2011). Read his thoughts on Lake|Flato's Hog Pen Creek Residence on page 54.



**Audrey Maxwell, AIA** is a principal at Michael Malone Architects in Dallas. She enjoys discovering new architecture in Texas through writing assignments for *TA*. She is enthusiastic about her upcoming role as chair of the Texas Architects Publications Committee in 2015. Read her profile about Ron Stelmarski, AIA, on page 121.



**Jack Murphy, Assoc. AIA** is currently a designer with Baldridge Architects in Austin and a contributing editor to BI (bipublications.com). He received his Bachelor of Science in Architectural Design from MIT, where he completed a semester on exchange at TU Delft. Read his review of the Ottmers Residence on page 58.



**Miriam Sitz** is a native Texan living in New York City. She is a student at the Columbia University Graduate School of Journalism and an alumna of Trinity University in San Antonio. She wrote about Lake|Flato's redevelopment of the Pearl Brewery in San Antonio. Read her article on page 74.



**Christopher Ferguson, Assoc. AIA** is a designer and photographer in Austin. He is a first-time contributor to *TA* and is passionate about fostering dialogue between architects and their communities. Read his story about Austin-based Ten Eyck Landscape Architects' applications for different living walls on page 110.



**Aaron Seward** is a regular contributor to *TA* and is the managing editor of *The Architect's Newspaper* in New York. He brings AN's unique blend of architecture-related news, information, and cultural criticism to Texas with AN Southwest. Read Seward's article on the Dallas City Performance Hall on page 94.





**Brantley Hightower, AIA** lived and worked in Chicago for two years; that is where he acquired the Cubs baseball cap he is wearing in the photo. After returning to Texas, he acquired two small children, one of whom also appears in the photo. Hightower, the children, and the baseball cap all live in San Antonio, where Hightower is the founding partner of HiWorks. Read his article on Big Tree Camp on page 66.



**Ben Koush** is a writer and architect in Houston. He brings his thoughtful insights to his review of the Perforated House. Read his article on page 42.



**Igor Siddiqui** is an architect, designer, and assistant professor at The University of Texas at Austin School of Architecture. He is the principal and co-founder of ISSStudio, an interdisciplinary design practice founded in 2006. His creative, professional, and academic work focuses on digital design and fabrication, biodegradable materials, full-scale prototyping, and surface ornamentation. Read his review of the Venice Biennale on page 33.



**Jen Wong** is a recent addition to the regular contributors to *TA*. She enjoys being director of the University Co-op Materials lab at UT Austin and encourages all design enthusiasts to check out the lab's 27,000+ samples, which make up the largest academic collection of its kind. Read her article about Overland Partners' office on page 98.



**Ingrid Spencer** is co-director of Austin's Creek Show, a regular contributor to *TA*, and a contributing editor to Architectural Record. Creek Show is a series of proposed installations designed to bring attention to the rehabilitation of Waller Creek, which will result in a 1.5-mile-long series of urban parks. Creek Show's Light Night is set to light up a section of the creek on November 13. Read Spencer's article on page 90.



**Phil Zimmerman, Assoc. AIA** recently relocated his family to his hometown of Philadelphia after living in San Antonio and working as a designer at Lake|Flato Architects. When not entertaining his very active two-year-old son, Dean, Zimmerman attempts his interests as an avid outdoorsman, writer, painter, and art junkie. Read his story about an installation at the 2012 Art Basal on page 86.



**Brett Koenig Greig** is an architect based in Austin. She has admired the architecture of Fehr & Granger for years and is working on a book about their work. Read her article on Andersson Wise Architects' work at the St. Stephen's Episcopal School campus, originally designed by Fehr & Granger, on page 82.



**Canan Yetmen** is an Austin-based writer who is celebrating 20 years of hanging around the architectural profession and has no plans to stop any time soon. Read her article about Gensler's Zilliant on page 102. ■





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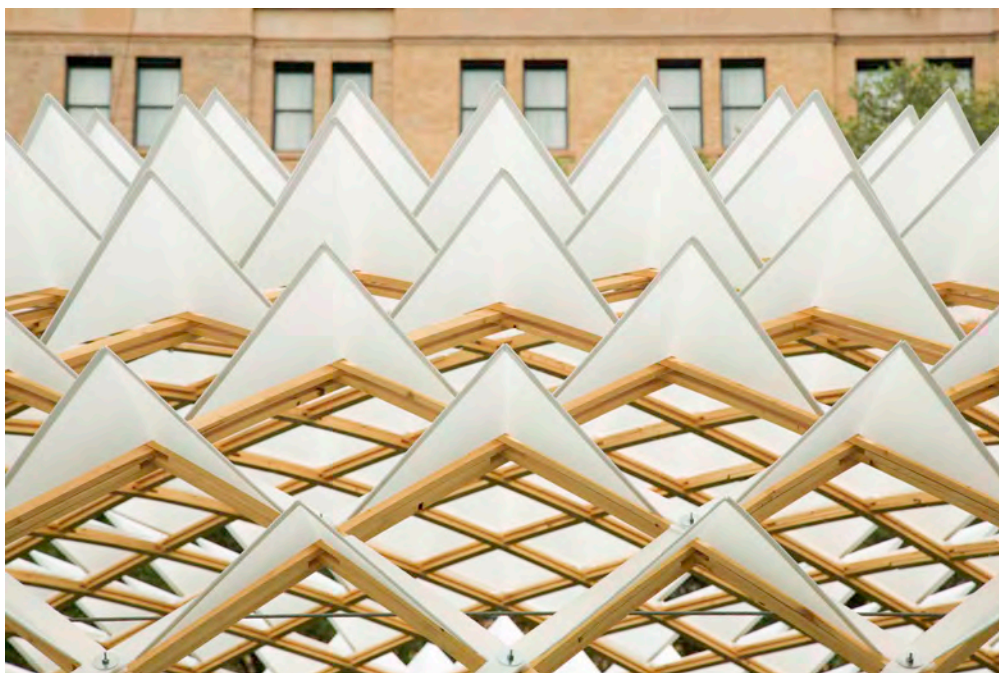
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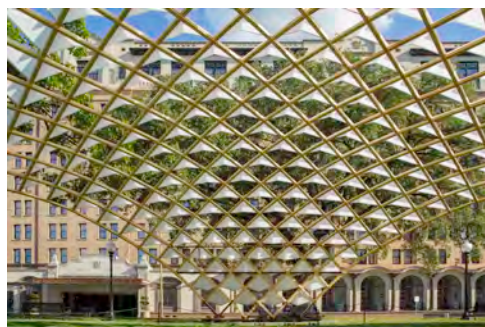
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DESIGN. CULTURE. CRAFT.





*To kick off a public art program for downtown San Antonio's Travis Park, a student team from UTSA designed and built F². A grid of spruce boards molded into a shell and covered in folded plastic panels, the project was on view for most of the summer but taken down prematurely due to vandalism.*



## F²

What began as a spring graduate seminar on “minimal surfaces, inflatables, branching, cellular structures, and centenaries” at The University of Texas at San Antonio College of Architecture, culminated in the installation of F² in one of the Alamo City’s historic green spaces, Travis Park. The project — a grid of spruce boards molded into a shell and covered in folded plastic panels — spanned over 50 ft on the diagonal and reached 17 ft in height. A beautiful web, F² looked like a floating picnic blanket from above. Students mounted 760 computer numerical control (cnc)-cut Coroplast folded panels to more than 4,000 linear feet of wood, and they anchored the installation with water-jet-cut steel footings. The students fabricated all the specific parts during a two-week period and spent five days installing F².

The design process was developed over the course of the spring semester under the guidance

of Andrew Kudless, principal of Oakland-based Matsys and 2014 Dean’s Distinguished Visiting Critic at UTSA College of Architecture, and Kevin McClellan, co-director of TEX-FAB and lecturer at UTSA. Skidmore, Owings & Merrill’s San Francisco office provided research and structural design support with direction from David Shook. Datum Engineers provided the final design engineering. The student design team included Jesus Baray, Maria Cortez, Roxanna Del Valle, Juan Carlos Dominguez, Alvaro Jose Espino, Sara Davenport, Martha Peralta, Aleksandr Mikhailov, Andres Mulet, Troy O’Conner, Genevieve Ramirez, Barry Reyna, Antonio Sanchez, and Ana Villarreal.

“Providing the students with the hands-on experience of building the full-scale prototype was really important as a teaching tool,” noted McClellan, who also emphasized that the College of Architecture is one of the few UTSA academic departments located down-

town. “F² gave the students an opportunity to affect their immediate environment and contribute to the neighborhood.”

*The project — a grid of spruce boards molded into a shell and covered in folded plastic panels — spanned over 50 ft on the diagonal and reached 17 ft in height.*

That the project was built at all is due in large part to the City’s support for F². The Department for Creative and Cultural Development and the City Center Development Office both provided donations and logistical support as part of the effort to spearhead a rotating public art program in Travis Park. As the first installation planned for the park, F² was a welcome summer attraction. ■



## Rethinking Homeless Shelters

by Ingrid Spencer

To say that a story about chronic homelessness is good news may be pushing it, but it's hard not to feel inspired and uplifted by two of Texas' newest planned communities: High Cotton Genesis Center in Lubbock and Community First in Austin. Both developments are being created by private enterprises at a time when

*In 2012/2013, the number of adults in the country experiencing chronic homelessness was 92,593, with 5,535 of those in Texas.*

cities are desperate for help. Shrinking governmental funds mean scarce resources for providing regional, long-term solutions for chronically homeless individuals (defined as unaccompanied individuals with a disabling condition who have been either continuously homeless for one year or more, or have experienced at least four episodes of homelessness in the last three years.) The U.S. Department of Housing and Urban Development's 2013 Annual Homeless Assessment Report to Congress estimates that in 2012/2013, the number of adults in the country experiencing chronic homelessness was 92,593, with 5,535 of

those in Texas. The organizations and people involved in these two projects recognize that there is a way to bring those numbers down and that, along with the necessary services, it's a decidedly architectural one.

### High Cotton Genesis Center, Lubbock

As they did in 1997 with the arts nonprofit Louise Hopkins Underwood Center for the Arts, a group of like-minded individuals in Lubbock is once again tackling a citywide problem using an architectural approach. This time, its with the High Cotton Genesis Center, a community to house and rehabilitate the chronically homeless on a 5-acre site just east of downtown. Architects, civic leaders, and the indomitable Louise Underwood formed a group called the "High Cotton Core" to research the problem, create a program, and put the plan into action. The site, which includes a former

cotton gin and a series of industrial buildings, was donated to the faith-based nonprofit Link Ministries a little over three years ago, and two of the buildings have since been transformed by the organization into youth sports facilities, including an indoor skate park and a boxing gym. "We were called by the Lubbock City Council to help them deal with a serious problem," says Les Burrus, Link Ministries' executive director. "The homeless had set up an encampment outside the library and the city was kicking them off the premises, but they had nowhere to go."

"It looked like an Occupy Wall Street movement, but it was a homeless camp," says David Driskill, AIA, director of Texas Tech University's Urban Tech Design Center. "We saw a similarity between the arts center organization and those trying to help these homeless, so we decided to get involved and approach the problem in



**Top** HiWorks' renderings for the High Cotton Genesis Center in Lubbock show the chapel. The anchor of the community, it is a flexible building with a large space for gatherings and spiritual services flanked by an adjacent smaller area for meetings.

**Bottom** The chapel is set among existing structures, such as the former cotton gin.

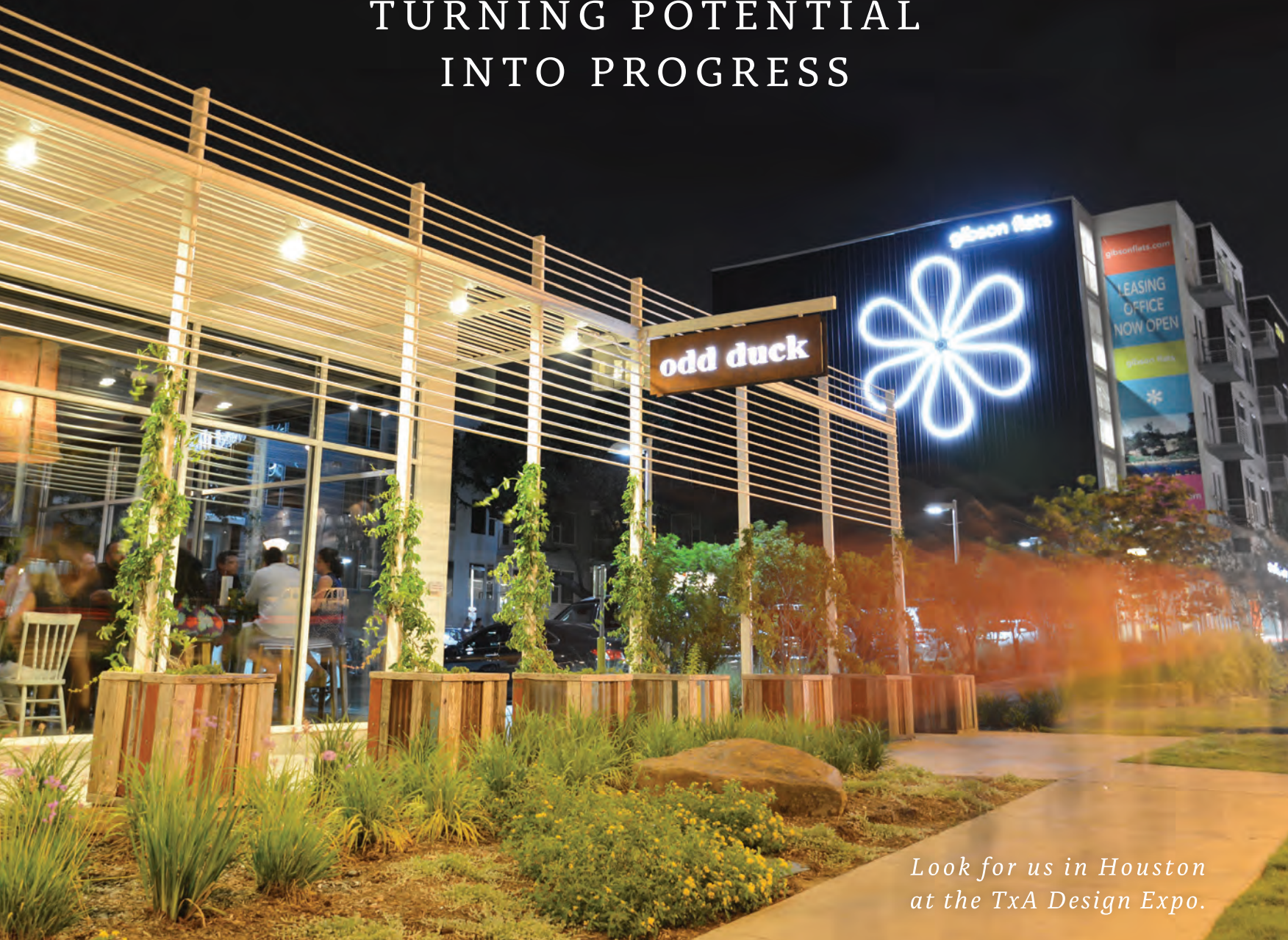


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the same manner.” Underwood funded Urban Tech’s effort to explore the problem, and while the students did academic research, the High Cotton Core traveled around to other parts of Texas and beyond, engaging in dialogues with city leaders, service providers, and exemplary homeless communities, including The Bridge in Dallas and San Antonio’s Haven for Hope. The resulting program and architectural concept, drawn from the students’ work and designed by San Antonio-based architecture firms HiWorks and Urbanist Design and Dallas-based landscape architecture practice Studio Outside, will encompass: a gated community of at least 40 tent structures, each with a solar

*A tireless visionary with a knack for infecting people with his enthusiasm for helping Austin’s homeless, Schlueter devised an ambitious plan for Community First that is, at this stage, believable.*

panel and LED lighting; a health service/career counseling center; a multi-use chapel building that will be the visual and spatial anchor of the site; offices, rammed-earth perimeter walls, and other facilities adaptively reused from the existing industrial buildings; and drought-resistant plantings throughout.

“It might be cheaper just to tear down the buildings and start over,” says HiWorks principal Brantley Hightower, AIA. “But there’s a value in building on what is there. It’s the way we feel about how to treat this population.” And treating the population — helping them get a hand up, not a handout — is what the High Cotton Genesis community has as a goal. “What we know is that if a homeless individual will commit to a 90-day program and can live in a controlled environment with community and services, he or she has a more-than-80-percent chance of successfully making it back into society,” says Hightower. “The tents are not as good as a house but better than a stoop, and they provide a safe, monitored space for them to live. And the scale is just right for Lubbock.” With the first phase of the project underway, the team is currently fundraising and hopes to complete Phase One this year and move on to Phases Two and Three in 2015.



*Community First’s micro-houses, flat-pack shipped from Estonia, are easy to assemble with tightly-fitting tongue-and-groove wood walls. The modules are either one- or two-room spaces with operable fans for ventilation and a closet. After the foundation is poured, it takes a trained crew about eight hours to complete assembly.*



## Community First, Austin

“It started with five guys from Westlake going where they weren’t supposed to be,” says Nate Schlueter of Mobile Loaves and Fishes (MLF) about how the organization began in 1998. One of those guys, all parishioners of St. John Neumann Catholic Church, was Alan Graham, MLF’s founder and president. Graham and the others began bringing food to the homeless, and soon they had trucks delivering sandwiches every night. From there, MLF has grown to have 11

trucks in Austin, as well as operations in San Antonio and in three other states. There’s also a microbusiness program called ROADS, run by Schlueter, and now Community First, a planned community on a 27-acre site on Austin’s east side which, when completed in 2015, will provide permanent housing and services for up to 200 of Austin’s chronically homeless men and women. A tireless visionary with a knack for infecting people with his enthusiasm for helping Austin’s homeless, Schlueter devised an ambitious plan for





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Community First that is, at this stage, believable. The site will include: 100 renovated RVs; 135 “microhomes” built in Estonia and planned and organized pro bono by Russell Eppright Custom Homes; a 2,500-sf medical building to be designed and built by Milestone Builders; a 5,500-sf operations building with offices, as well as a drive-through bay, workshop, an art room, and tool storage facility donated by the McCoy Building Supply with Embree Construction Group; and a 7,500-sf, 200-seat sanctuary and hospitality center designed by Levy Architects. It will also feature vegetable gardens, an outdoor movie theater donated by the Alamo Drafthouse’s Tim League, and an Airstream bed and breakfast donated by Hotel San Jose’s Liz Lambert.

But wait! There’s more! While The University of Texas at Austin School of Architecture’s

senior lecturer Stephen Ross was instrumental in helping Graham find the right site for the project and created, with his students, a prototype mini-house for the project, Texas A&M University is also involved, with the College of Architecture’s Department of Construction Science assistant professor Ben Bigelow’s students designing and building two tiny houses for the site. (They have hopes to build at least two more.) “We’ll build them in College Station and bring them to the site on a trailer,” says Bigelow, who also works for the Center for Housing and Urban Development. He adds that each house will end up costing about \$12,500, including trailer costs. The microhouses require a \$20,000 donation to be ordered, shipped, and built, including the foundation. “The microhouses come in a flat pack and everything fits together, so as long

as I have trained people, it takes about six to eight hours to build one house,” says Russell Eppright Custom Homes Vice President of Sales and Marketing Doug Clark.

While the actualization of both of these ambitious projects indicates the willingness of people, organizations, and businesses to donate their time, expertise, and resources to help the homeless in their regions, the fact is more help is needed. For example, Clark noted, “If I could get 20 architects and 20 builders to help me train groups of volunteers, we could build all these microhouses in no time.”

To help Cotton Genesis, email Les Burrus at [lburrus@linkministries.com](mailto:lburrus@linkministries.com). For Community First, contact Donna Emery at [donna@mlf.org](mailto:donna@mlf.org).

Ingrid Spencer is a contributing editor for *Architectural Record*.





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**Top and right** *The steel and vinyl appliqué city map features copper pins marking a recent project location and the architect's office. The pins are hand-forged and stamped.*



## Mapping Projects

A collaboration between Austin-based Trophyology, a design and fabrication studio, and Portland, Oregon-based Nested Yellow, a jewelry and object design shop, has grown out of a client's desire to say thank you to her architect and contractor. The gift needed to be special, well-designed, and specific to her beautiful new home. She also wanted something that might grow into more than her initial gesture of appreciation. A map with pins marking the site of her house proved to be just the right answer. The steel and vinyl appliqué is 23.5 in by 28 in, and the pins are hand-cut, forged, and stamped copper and steel magnets finished with a patina. Pins

identify the project site and the architect's and contractor's offices. The gift can remain as a testament to this one project or begin to track the firm's project sites across the city.

Both Eva Schone of Trophyology and Anna Vasquez of Nested Yellow are trained architects. "We are excited to be able to combine our architecture backgrounds with our passion as makers for this particular project," commented Schone. "The maps connect with our understanding of our surroundings: the pattern of neighborhood blocks, street grids, and natural land formations like rivers." The pair appreciates the complementary nature of the graphic map and the delicate pins. For the client, the map captured both the elegant sensibilities of her architect and her gratitude for her new home. ■

## Calendar

### Provocations: The Architecture and Design of Heatherwick Studio

September 13

[www.nashersculpturecenter.org](http://www.nashersculpturecenter.org)

British designer Thomas Heatherwick has been hailed as a genius for the uniquely inventive nature of his work. This exhibition examines the astonishing range of Heatherwick Studio's practice by focusing on the design concepts behind early projects, such as the handbag designed for Longchamp and the rotation-molded "Spun" chairs, as well as current large architectural projects in the U.K., South Africa, Abu Dhabi, Singapore, and China.

### Afloat! Boat Parade on Buffalo Bayou

September 13

[www.houstonartsalliance.com/transported](http://www.houstonartsalliance.com/transported)

Houston Arts Alliance presents Afloat! The event is part of "Transported + Renewed," a major creative placemaking project that will celebrate the centennial of the Port of Houston and the inauguration of the Houston METRO East End Light Rail Line by presenting a bold mix of community-based and contemporary art projects in the city's historic East End.

### Do Ho Suh

September 20

[www.thecontemporaryaustin.org](http://www.thecontemporaryaustin.org)

Architectural settings and abstracted figures inspired by the artist's biography serve as the central tenets of Do Ho Suh's practice, highlighting the porous boundary between public and private space as well as notions of global identity, space, nomadism, memory, and displacement. The exhibition will be on view through the fall at The Contemporary Austin.



### Tour of San Benito and Harlingen

September 25

[www.lrgvaia.org](http://www.lrgvaia.org)

To kick off the 2014 Building Communities Conference in South Padre Island, architectural historian Stephen Fox will lead a tour of San Benito and Harlingen on Thursday, September 25.

PHOTO COURTESY THE DO HO SUH AND LEHMANN MAUPIN, NEW YORK, AND HONG KONG.  
PHOTOS OF MAP AND PINS COURTESY TROPHYLOGY AND NESTED YELLOW.





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AIA Houston Awards

AIA Houston announced the winners of its 2014 Design Awards on July 23 during an award presentation held at the Houston Petroleum Club. The honored projects, selected from among 108 entries, are on display in an exhibition, along with the 2014 Student Biennial, running through September 26. Jurors for the 2014 awards included: Wendy Evans Joseph, FAIA, of Cooper Joseph Studio in New York City; Matt Kreilich, AIA, of Snow Kreilich Architects in Minneapolis; and Jing Liu of SO – IL in Brooklyn.



Design Awards

Architecture Greater Than 50,000 SF

- 1 Lone Star College EMI – University Park  
Morris

Architecture Less Than 50,000 SF

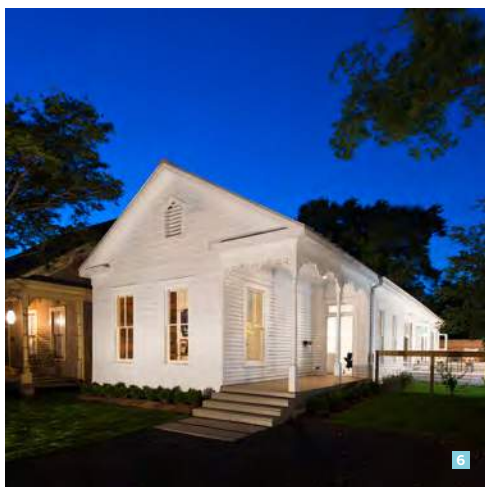
- 2 Asia Society Texas Center  
Taniguchi & Associates, with Kendall/Heaton Associates, and Geoffrey Brune, FAIA

Residential Architecture

- 3 Gewinner Residence  
Energy Architecture
- 4 Nested House  
LOJO Architecture
- 5 Zaguan House  
Murphy Mears Architects with Wm. T. Cannady, FAIA



# Recognition



6



7

## Renovation / Restoration

### 6 Decatur Street Renovation & Addition

kinneymorrow architecture

### 7 Beth Yeshurun Day School Renovation

Kirksey Architecture

### 8 Harris County Precinct Two Sylvan Beach Pavilion

Kirksey Architecture

### 9 C. Milby Dow Residence

Kirksey Architecture

## Interior Architecture

### 10 Tripartite House

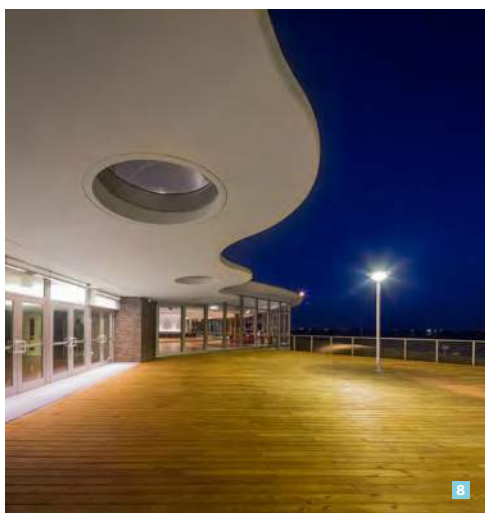
Intexure Architects

### 11 Daryl Howard Art

kinneymorrow architects

### 12 Seyfarth Shaw

Rottet Studio ■



8



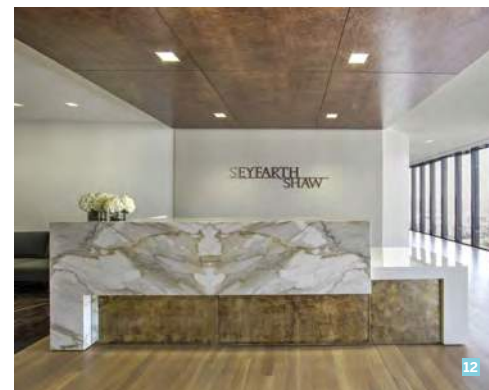
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# Products

by Rita Catinella Orrell

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[tournesolsiteworks.com](http://tournesolsiteworks.com)

Tournesol's VGM3 is a 100 percent recycled plastic planting module attached to stainless steel rails mounted to a wall or structure. Shown here surrounding a rooftop koi pond for a multifamily residential community in Singapore, the modules are available with an optional stabilized growing medium for peak plant performance. A wide variety of plants can be used in nearly any horticultural condition, and each planting module is available with a 4" or generous 8" soil profile. Stainless steel hanging brackets need no screws or fasteners, install quickly on planted modules, and allow for removal and maintenance off site. The rails carry the load and are mounted to either the wall or a framed substructure.



**Versa Wall**  
GSky  
[gsky.com](http://gsky.com)

Designed by Gensler and completed in 2011, this office building in Plano, Texas features 485 sf of GSky's Versa Wall system designed to be the centerpiece of the building's cafeteria. In addition to being a talking point, the green wall also provides cleaner air and a calmer environment for employees to relax in. The client wanted to have plant design flexibility, which made GSky's Versa Wall System a natural fit for the project. GSky's patented Versa Tray System utilizes 4" potted plants, which means plants can be easily swapped out to add seasonal accents for holidays and special events.



**Interior Living Wall System**  
Green Over Grey  
[greenovergrey.com](http://greenovergrey.com)

According to the living wall design firm Green Over Grey, their installation in the new Desjardins building in Lévis, Canada houses the tallest interior living wall in the world. Inspired by views of the St. Lawrence River, the green wall is intended to be a tangible representation of the financial company's commitment to sustainable development. The green wall system, made of 100 percent recycled water bottles and plastic bags, will provide employees with cleaner indoor air and better acoustics. The 15-story wall is fully hydroponic (i.e., soil-free) and incorporates more than 11,000 individual plants. The building is on track to receive LEED Gold certification after its completion in September 2014.





#### Wall Mounted Screens

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greenscreen.com

Greenscreen offers planters, wall-hung trellis panels, freestanding trellis panels and fences, and custom planting elements. Approximately 450 sf of greenscreen planted with Honeysuckle was selected for the North Central Community Health Center in Austin. Opened in 2012, the 55,000-sf, LEED Silver clinic was designed by The Lawrence Group with landscaping by McKinney Landscape Architect. Two green wall applications are used at the site: a large, wall-mounted green wall facade, and a smaller, post-mounted freestanding panel. Shown here is the entry walkway adjacent to the parking area.



#### GreenGrid System

Green Grid Roofs  
greengridroofs.com

GreenGrid offers a large palette of vegetative green planting options in a variety of depths and can be customized to fit curves and odd angles. Unlike layered-style and hybrid systems, GreenGrid modules remain modular once they are installed, allowing for easy access to the underlying waterproofing system. For the 10,000-sf Atlantic Wharf project in Boston, completed by CBT Architects and landscape architects Halverson Design Partnership in 2010, Green Grid Roofs provided their standard sedum extensive GreenGrid System and standard intensive GreenGrid system with ornamental grasses.



#### Tecverde Vertical Gardens

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poliflor.net/en/

Tecverde Vertical Gardens, patented by Italian-based Poliflor, can be used for indoor and outdoor applications. The vertical garden system is based on a self-supporting, insulated, and fire-resistant panel. The Poliflor's Flexiverde system consists of a mat containing an aggregate mix and composed of two layers of special geotextile sewed to create cylinder-shaped compartments. The gardens have an average depth of 25 cm and can be controlled by an automated system. Shown here is an interior green wall using the Flexiverde Vydro system in the Masemba media company office designed by architect Stefano Riva. ■



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## Where's the Architecture?

by Igor Siddiqui

The 14th Venice Biennale of Architecture, titled “Fundamentals,” was curated by the Dutch superstar architect Rem Koolhaas. The international exhibition’s two main venues — the Giardini with its 30 pavilions and the nearly 350-yard-long Arsenale building — contain Koolhaas’s tripartite curatorial scheme. In the Central Pavilion at the Giardini is the main exhibition, “Elements of Architecture,” while the surrounding nation pavilions examine the curator’s theme “Absorbing Modernity: 1914–2014.” Meanwhile, in the Arsenale the highlight is “Monditalia,” a focused sampling of Italy conducted through a series of invited research projects.

“Elements of Architecture” underscores the biennale’s explicit orientation toward research. The exhibition scrutinizes 15 building elements — including wall, floor, ceiling, staircase, elevator, and toilet — isolated as fragments according to their individual origins, histories, and most-recent transformations. Such a curatorial strategy expands upon Koolhaas’s lifelong fascination with the impact of generic products on architecture (in his seminal 1978 book, “Delirious New York,” for example, he examined the influence of elevators, escalators, and air conditioning on the development of the skyscraper), but also echoes the insights of 20th-century critics like Sigfried Giedion and Reyner Banham. Each element occupies a single room, a capsule filled with archival artifacts, prototypes, full-scale mock-ups, videos, illustrations, and an abundance of text. As thorough and compelling as the exhibited material is — crowd favorites seem to be the energy-generating disco floor, the historical collection of



**Top** The history of door handles is presented in the “Elements of Architecture” exhibit. **Right** Preservationist Charles Brooking’s collection of 17th–19th-century English windows is also featured.



PHOTOS BY GIORGIO ZUCCHIATTI. COURTESY VENICE BIENNALE OF ARCHITECTURE.



**Right** “Utopian Tours,” a collection of paintings and posters shown in the Korean Pavilion, examines architecture’s role in the construction of national identity.

**Bottom** Designed by Alex Lehner and Savvas Ciriacidis, the Bungalow Germania is a full-scale reconstruction of a Bonn Republic-era Chancellor’s Bungalow.



toilet models, and the MIT-developed prototype for a motion-triggered heating system called Local Warming — some may be troubled by the seemingly marginal role that architects have played in the evolution of these elements.

For the first time in the biennale’s history, the curator has also taken leadership in determining the direction of the exhibitions in the national pavilions. Koolhaas asked each participating country to reflect upon its own modernization over the past century, with outcomes that vary in criticality, confidence, and curatorial innovation. Standouts include exhibitions in the Korean, Swiss, and German pavilions. The recipient of the Golden Lion for the best pavilion, the Korean exhibition stages a reunification of North and South Korea through a combined collection of projects from both sides of the border. The Swiss Pavilion, curated by Hans Ulrich Obrist, explores the legacies of English architect Cedric Price and Swiss sociologist Lucius Burckhardt in a continuously changing environment that refreshingly feels more like an interactive laboratory than a gallery. The existing architecture of the German Pavilion is meanwhile augmented by the superimposition of the full-scale reconstruction of the Chancellor’s Bungalow, ubiquitous in German media during the Bonn Republic era. Without taking on the



curatorial theme as a comprehensive research project, the installation manages to activate architectural space as central to questions of national representation and identity.

Perhaps the most successful examples of research as a generator for spatial experience are found in

the exhibition “Monditalia.” Through a series of focused research projects about Italy, ranging in subject matter from the island of Lampedusa and its role in global migration to the legacy of Italian discothèques, the exhibition presents ample information and data but feels immersive rather than





# Lake | Flato Houses

## *Embracing the Landscape*

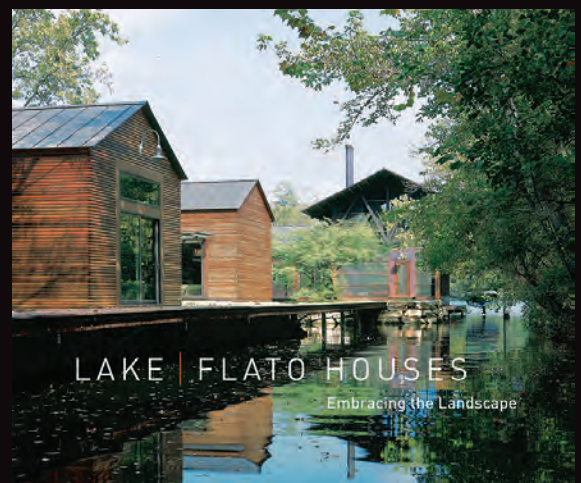
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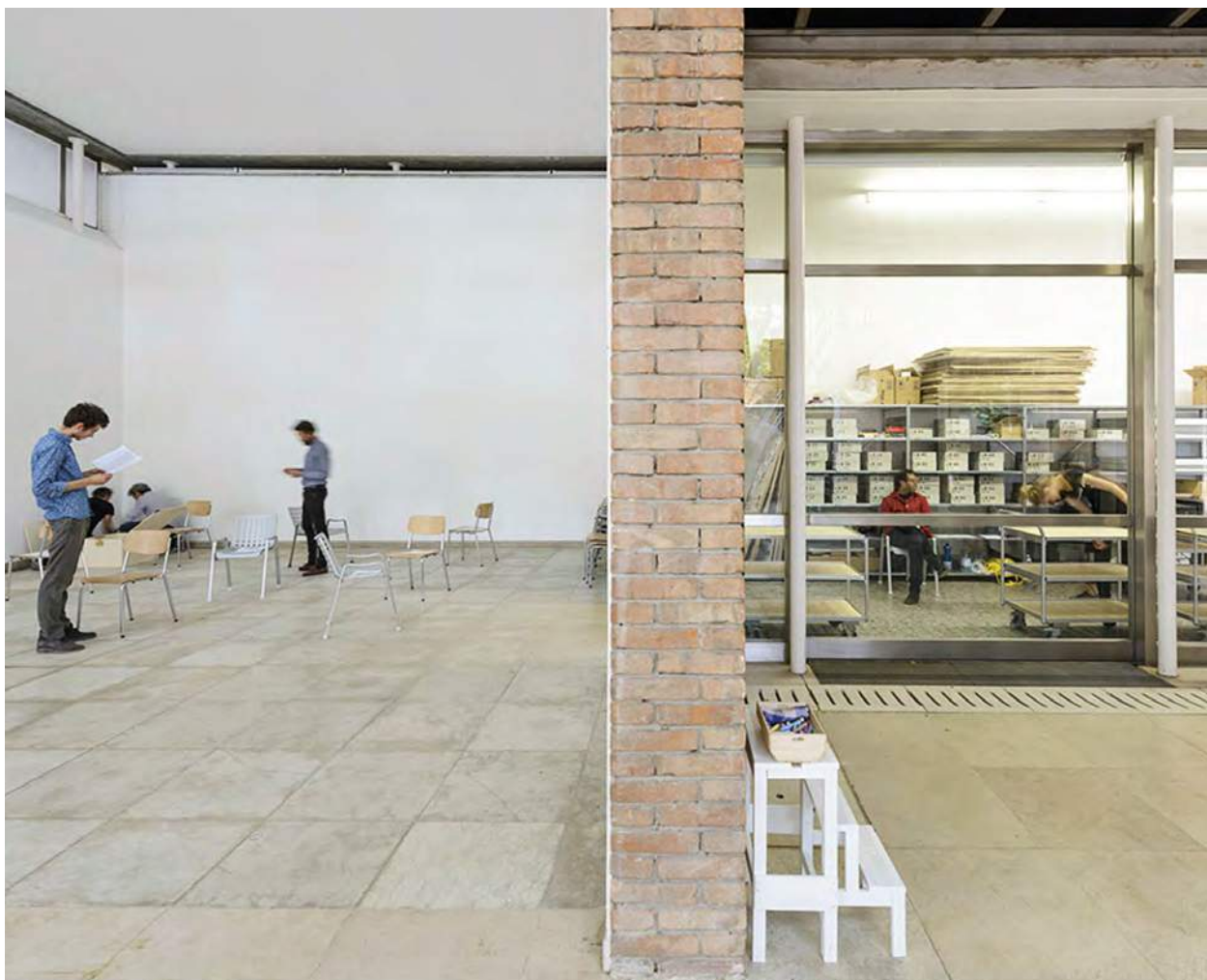


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**Left** Open spaces of the Swiss Pavilion serve as a stage for the presentation of archival documents, workshops, and performances.

**Bottom** “Monditalia” features a series of focused research projects dealing with Italian politics and culture. The fascinating section “Dancing Around Ghosts” is dedicated to discos.



didactic. The integration of film, dance, theater, and music festivals with the architecture exhibition — another first for this year’s biennale — contributes to this experience. The spatial treatment of these creative disciplines within the exhibition is somewhat disappointing: Dance performances are contained within clearly marked stages, as are films within conventional projection screens. This is especially surprising considering the innovation with which performances and media have been integrated into the same exhibition spaces for previous art biennales.

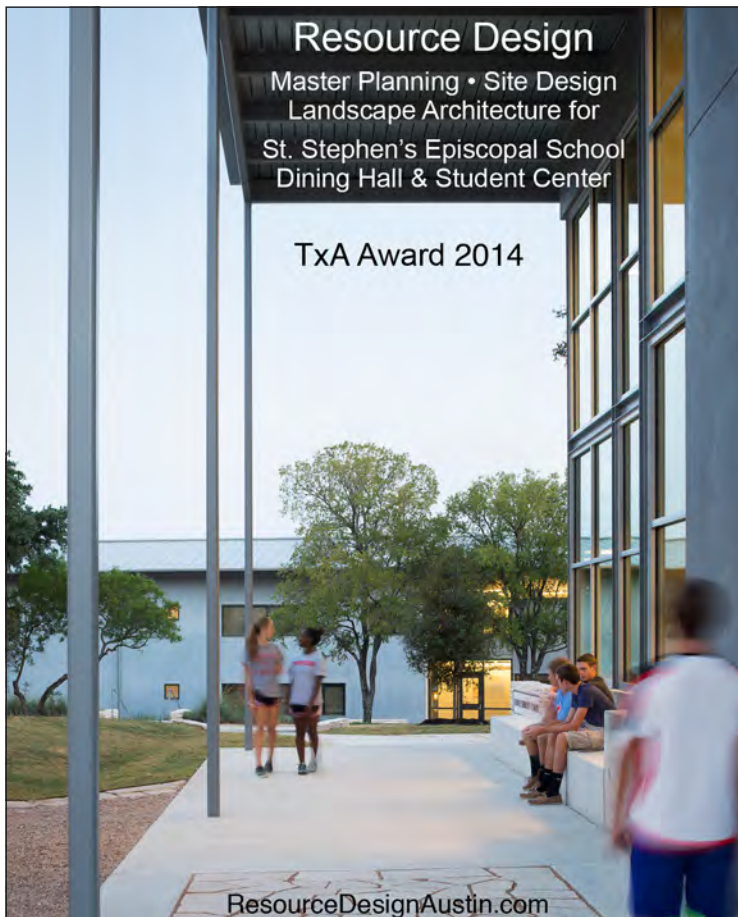
For those familiar with Koolhaas’s previous research projects, visiting this biennale may seem like walking through one of his extra-large books. “Elements of Architecture” was, in fact, developed as an exhibition after the book had already been conceived, inverting the conventional exhibition-to-catalog relationship. The original book appears throughout the show in different formats: enlarged on a stand, wall-mounted with pivoting pages, and as a series of digital projections. Its omnipresence amplifies the exhibition’s overwhelming reliance on text and contributes to the overall sense that

this biennale has been conceived just as much for reading as for visiting. This may be fitting, given its research-based format and the necessity for broader dissemination. However, in the age of digital technology, such insistence on the printed book’s central status comes across as strangely anachronistic. An architectural biennale that accentuates the presence of graphic design in this way — but also highlights engineered systems, industrial products, and interior components instead of a series of notable buildings — may have one wondering, where’s the architecture? By dissecting buildings into constituent elements, Koolhaas’s exhibition reveals architecture’s inextricable connection to its allied professions and industries, demonstrating just how powerful and enduring design innovations at the scale of repeatable details, components, and parts really are. Their impact, the exhibition argues, is not only on brick-and-mortar buildings, but also on architecture as a body of knowledge.

Igor Siddiqui is an assistant professor at The University of Texas at Austin School of Architecture.

PHOTO OF SWITZERLAND’S PAVILION BY ANDREA AVEZZU. PHOTO OF “DANCING AROUND GHOSTS” BY GIORGIO ZUCCHIATTI. PHOTOS COURTESY VENICE BIENNALE OF ARCHITECTURE.





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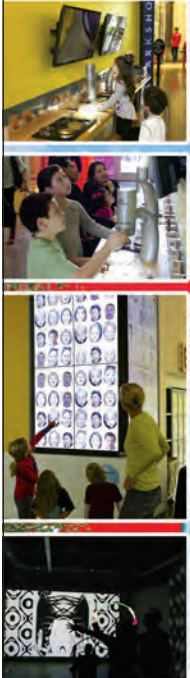
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# 2014 Design Awards

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*Ben Koush*

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**Left** John Grable, FAIA, designed the fire pit at the Green Lantern as “an innocuous organizer that does not interrupt the view.”

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Gensler  
*Canan Yetman*

From expansive beautiful ranches to an ephemeral, colorful light installation, we are pleased to present the Texas Society of Architects 2014 Design Awards. Sixteen projects were selected from among 221 entries. Collectively, the jury made a point of looking for superior design projects reflective of a regional architectural expression. This year's jurors were: Marlon Blackwell, FAIA, of Marlon Blackwell Architect in Fayetteville, Ark.; Andrea P. Leers, FAIA, of Leers Weinzapfel Associates in Boston; Tim Love, AIA, of Utile in Boston; Mark Reddington, FAIA, of LMN Architects in Seattle.





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2014  
Design  
Awards

# Perforated House

by Ben Koush

**Project** Perforated House, Houston

**Clients** Laura and Jason Logan

**Architect** LOJO Architecture

**Design Team** Matt Johnson, AIA; Jason Logan; Josh Robbins

**Photographer** Luis Ayala, AIA

**T**he Perforated House, designed by Houston-based LOJO Architecture as firm principal Jason Logan's own dwelling, is a mash-up of virtuoso formal composition, a multifaceted conceptual program, and some tricked-out detailing that comes together in a compelling mix.

The house sits on a 50 ft by 132 ft lot in Houston Heights, a community known for its actual and faux-Victorian houses. The two short sides of the lot face east and west, and the long sides face north and south. The house, which is 20 ft by 100 ft, occupies the southernmost portion of the parcel, leaving the northern section open for garden space. The house is almost entirely clad with horizontally corrugated metal sheathing, echoing the texture of the narrow-profile washboard siding on several nearby houses. Houston Heights deed restrictions mandated that the house sit on a two-ft-tall pier-and-beam foundation. The steel understructure, which the architects call the "chassis," allows the front 10 ft or so of the house to cantilever so as not to damage the roots of a mature sycamore tree. The first level of the two-story house is framed in steel, partially exposed inside to allow for a continuous north-facing window wall along the living and kitchen areas. The second story, mostly bedrooms, is framed in wood. Circulation space in the house is restricted to the south-facing side to create a thermal buffer. Windows on that side are reduced as well to avoid heat gain. The garage, opening to an



alley at the rear of the lot, kicks out to the north to create a triangular open space that is used as a mechanical yard for air conditioning equipment.

The Perforated House is literally and thematically perforated. It is a radical reworking of the vernacular southern dogtrot house — historically, two single-room log cabins separated by a breezeway and covered by a continuous gabled roof. From the 1920s through the 1950s, modern architects usually avoided such lowly cultural references. This rigidity relaxed in the 1960s when postmodernists took up the study of signs and realized that historical typologies carried with them some of the most readily digestible content and meaning. In Houston, Renzo Piano's poetic incorporation of continuous porches at the Menil Collection in the 1980s and Brett Zamore's Shot-Trot (shotgun + dogtrot) houses of the 2000s were but two of the most publicized examples of this approach, which has now become one of the key strategies of reconciling modernist design with history in Texas.

LOJO teases out the underlying logic of the dogtrot building type so much that the result becomes almost the prototype of a new house altogether. Adherents of the “more is less of a bore” theory of design, the architects commented “in the Perforated House, we said ‘if one is good, then four are better,’ quadrupling the dogtrot's singular breezeway.” They casually stacked and staggered four dogtrots over two levels to ensure they would be in close proximity to the maximum number of rooms. These breezeways are mostly glassed in on one or more sides and become visual

*The house is almost entirely clad with horizontally corrugated metal sheathing, echoing the texture of the narrow-profile washboard siding on several nearby houses.*

extensions of the interior rooms to which they are appended. This creates an almost Loosian series of multilevel, interlocking enclosed and open spaces. (The one seemingly arbitrary design move — raising the floor at the living room a few steps up — was done to enhance this spatial richness and counter what the architects described as the “bowling alley” effect of the long, narrow house.)

The exterior of the house continues the perforated theme quite literally. Most of the corrugated metal cladding at the western, street-facing elevation was perforated, with some expense and ingenuity, to shade and screen the entryway and front-facing windows but still allow views out. The architects found perforated flat metal panels that they then had corrugated to match those of the rest of the house. This prominent use of corrugated metal cladding is just one of the latest examples of the “Tin House” movement and the proliferation of the material as Houston's modern take on regional architecture.

In the Perforated House the mix of Hee Haw and the Bauhaus is handled with remarkable assurance by the architects. LOJO has managed to citify a rustic building type and in the process pay homage to Houston's long-running Tin House movement. Texas Society of Architects 2014 Design Awards juror Marlon Blackwell, FAIA, summed up the house well when he said, “I enjoy seeing a clearly articulated idea and proposition for the house, in this case perforated not just in the skin but as a mass that allows breezes to go through and also allows for void spaces you can occupy.”

Ben Koush is an architect and writer in Houston.



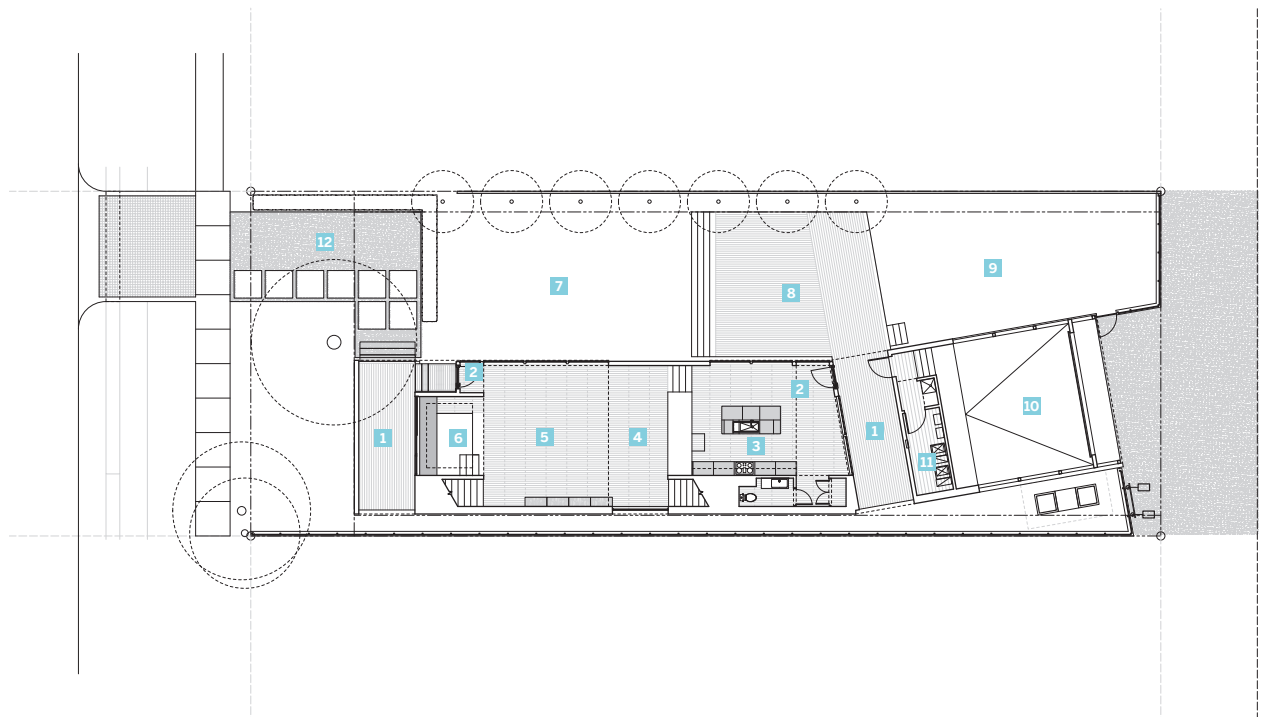




**Opening spread** *One the four dogtrots in the house doubles as a street-facing front porch lined with a cedar rainscreen.*

**Opposite page top and bottom** *The breeze-ways penetrate the house and are visible from the interior. Partially exposed steel framing on the first floor allows for larger than usual north-facing windows, which open onto the garden.*

**This page left and right** *The metal cladding at the front of the house is literally perforated for views outside.*



- SITE AND FIRST FLOOR PLAN**
- 1 BREEZEWAY
  - 2 ENTRY
  - 3 KITCHEN
  - 4 DINING ROOM
  - 5 LIVING ROOM
  - 6 OFFICE
  - 7 SIDE YARD
  - 8 DECK
  - 9 GARDEN
  - 10 GARAGE
  - 11 MECHANICAL
  - 12 GUEST PARKING



2014  
Design  
Awards

# (Almost) All-American Home

by Stephen Fox

**Project** (Almost) All-American Home, Houston

**Architect** Lantz Full Circle

**Clients** Karen Lantz and Andrew Farkas

**Photographers** Lantz Full Circle, Paul Hester, and Jack Thompson Photography

Tim Love, AIA, juror for the Texas Society of Architects 2014 Design Awards, describes the (Almost) All-American Home by Lantz Full Circle | Enter Architecture of Houston as “hotly debated” because it is a bit “idiosyncratic” — and yet, reflecting on the house that Karen Lantz, AIA, designed for herself and her husband, Love concedes, “The more we looked, the more we saw.”

Mimi Swartz coined the phrase “(Almost) All-American” in an article she published about Lantz’s house in *The New York Times Magazine* in October 2012. It’s a reaction that visitors to the house understand perfectly. The

*Rather than bulldoze the house, the typical way to clear a lot in Houston, she had it dismantled and its components recycled.*

two-story-plus-partial-basement house, with its 3,600 sf of air-conditioned space and additional 1,330 sf of covered, open-air space, is Lantz’s attempt to integrate everything she learned in school and on the job into the design of her house. This required not only a multitude of aesthetic decisions but also resolution of a wide range of technical issues regarding materials, technology, and efficient performance.

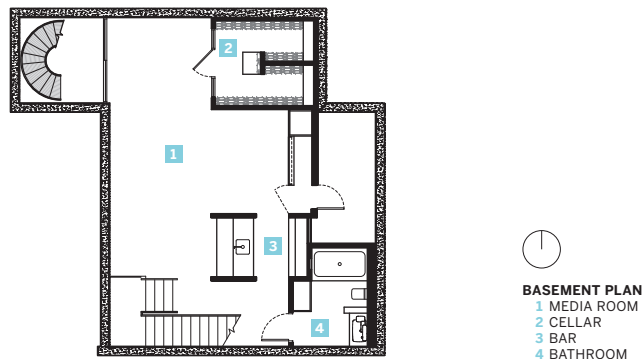
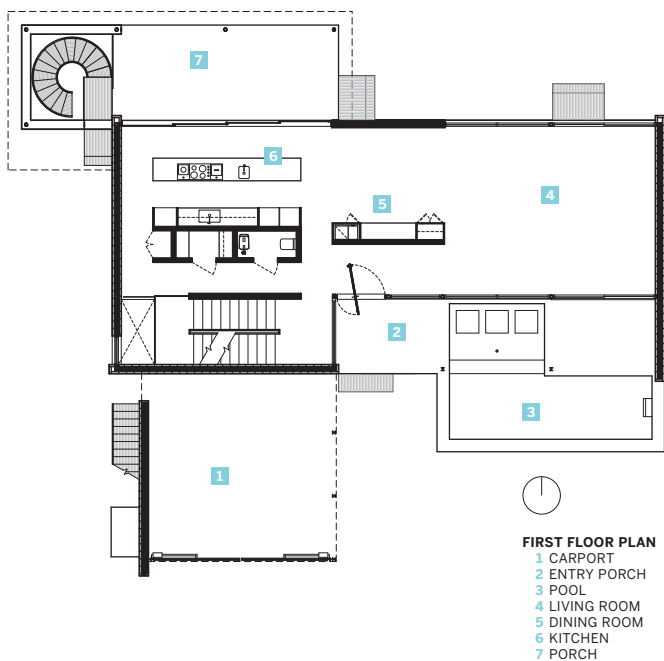
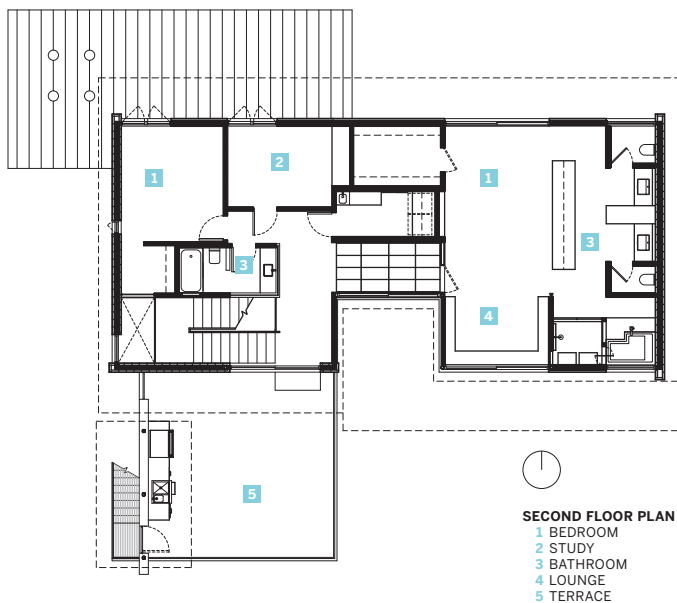
Lantz says her design process started with the suburban ranch house that occupied the site when she and her husband bought it. Rather than bulldoze the house, the typical way to clear a lot in Houston, she had it











dismantled and its components recycled: Lantz's determination to pursue the design of her house as an exercise in the way architecture *ought* to be practiced began here.

Her interpretation of a clause in the subdivision's deed restrictions permitting a fence to be erected 10 ft from the front property line led her to set the house far back on the lot. Thus, the south-facing front yard is treated as a screened courtyard, opening the living room to the south (and north) with walls of sliding glass doors. Lantz expanded the house's interior perceptually by visually encompassing much of the site. This connection of the interior and exterior also occasioned her decision to forgo a lawn and plant the courtyard with edible plants, reflecting her and her husband's love of food, cooking, and entertaining.

Having designed a number of medical office buildings, Lantz wanted to build her house to commercial standards for purposes of durability and low maintenance. She specified structural steel framing, polished terrazzo floors on all levels, a standing seam metal roof pitched to accept solar panel arrays, and sophisticated mechanical systems. Evacuated solar tubes enable a glycol-filled closed loop to heat all the water used in the house, and a water-collection system filters rainwater into a 1,400-gallon in-ground cistern for irrigating the edible garden.

Several factors drove Lantz's materials choices: She decided to source materials locally, regionally, and nationally, if possible — a goal she almost achieved (hence Swartz's designation of the house as “almost” all-American). But there is an aesthetic dimension to this. Lantz preferred dark brown Lueders limestone to lighter alternatives. Combined with steel plate sheets used for the stair and balcony rails, gray-toned terrazzo, gold and silver sinker cypress paneling, and — most audaciously — lay-in ceiling panels of translucent gold-toned mica, Lantz pursued a rich, resonant materiality in contrast to the cool, luminous, all-white palette of her Evanston Court medical office complex. She attributes this choice to her pre-architecture training in interior design and her desire to challenge herself to experiment with the color and texture of materials in ways that many architects shy away from. Lantz even incorporated dark suede panels into the millwork in the dining area in homage to the couturier Charles James, who used fabric wall coverings in Philip Johnson's Houston house for Dominique and John de Menil. Balancing these explorations is Lantz's decision to maintain the materials palette throughout the house to make it seem more spacious.

Lantz credits Gerald Tackett, AIA, her Design of Details instructor at the University of Houston, for challenging her to think about the architectural implications of waterproofing. She purposely employed white-painted exterior steel siding and roofing to reflect sunlight, and she incorporated deep roof overhangs to shade south-facing glass. Lantz laughs nervously about some decisions. Based on the trials of installing drywall panels in alignment with the exposed steel frame, she says she might not recommend such precise detailing to future residential clients. And she characterizes the mechanical system as a “challenge and a headache,” albeit while proudly showing off the basement-level mechanical room, which she calls the house's “brain room.”

Still, Lantz agrees with the jury's assessment of the house as an updated version of a Case Study house. Juror Marlon Blackwell, FAIA, emphasized this comparison not just based on the house's form but because Lantz treated the project as a case study in design and construction. Juror Andrea Leers, FAIA, praised the house for its spaciousness, generosity, and beautiful detailing.

Stephen Fox is a fellow of the Anchorage Foundation of Texas.



**Opening spread** *A garden full of native plants and the scrim-like fence that screens the entry courtyard buffer the street facade of the house.*

**This page clockwise from top** *The kitchen is designed for entertaining and looks out onto the rear garden. An end wall of Lueders limestone and the serrated profile of the ceiling, slotted between exposed steel beams, set off the glass-walled living room. The lap pool is positioned in the entry courtyard and is accessible from the living room.*











2014  
Design  
Awards

# Green Lantern

by Alan G. Brake

**Project** Green Lantern, San Antonio

**Clients** George and Lori Becknell

**Architect** John Grable Architects

**Design Team** John Grable, FAIA; Matthew Martinez; Javier Alonso; Krystal Sepulveda

**Photographer** Dror Baldinger, AIA

**W**ith clients who embraced progressive design and sustainability, architect John J. Grable, FAIA, had some of the key ingredients for making a strong residential project. Add to this the selection of a difficult site with unrealized potential, and the result is the award-winning house the architect calls the Green Lantern.

When his clients were shopping for a house, Grable convinced them to give an existing 1940s ranch-style house another look. The conventional house addressed the street in a conventional way, but ignored the sloping site and views of the flood plain. So Grable taught his clients to see the site differently. “They were willing to go completely modern, but they also wanted to be as green-minded as possible,” he said. So, rather than demolish the existing house entirely, Grable took a more nuanced — and labor-intensive — approach, saving about half of the house and salvaging materials from the demolition to incorporate into the new structure. He relocated the main entry from Crescent Street to Harrison Avenue on the triangular lot.

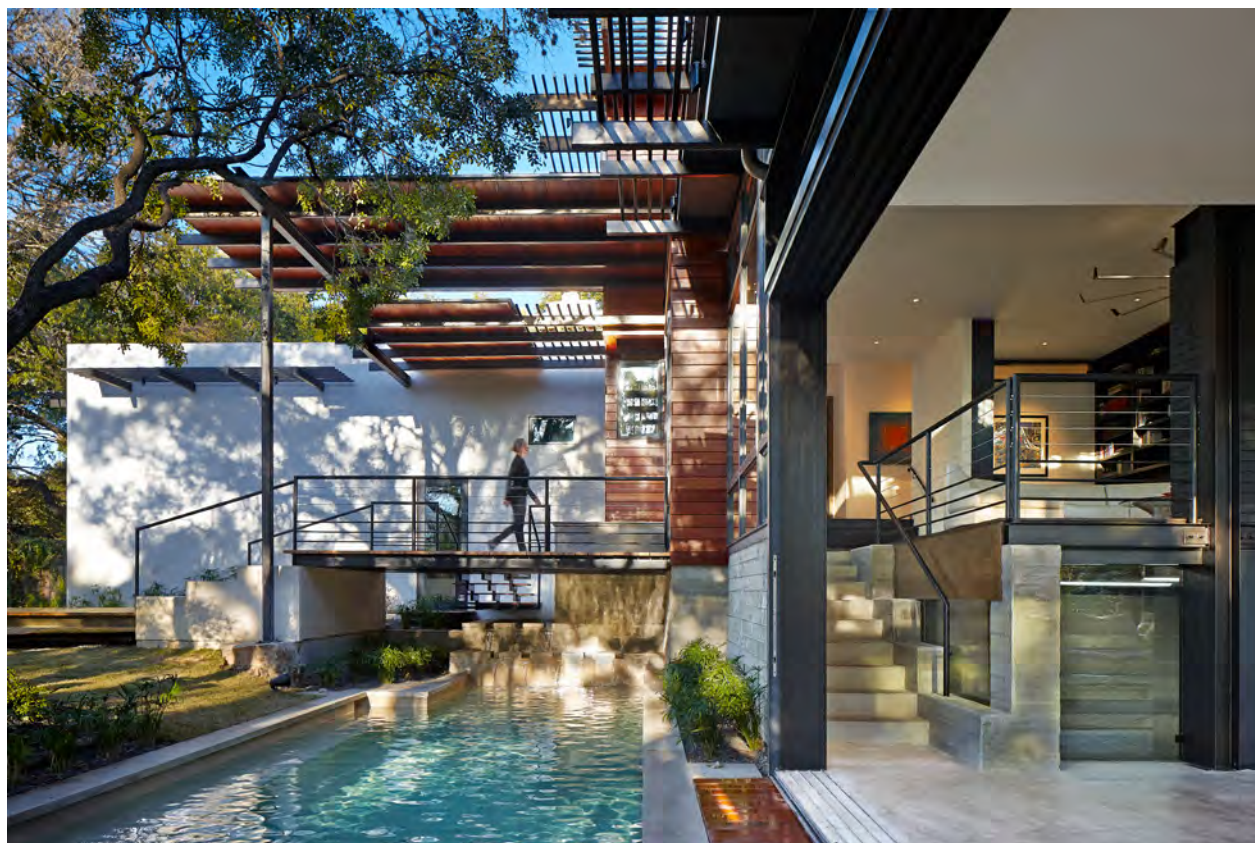
The Green Lantern is a house that reveals itself gradually as the visitor moves through its spaces. “It is a highly episodic house that at first glance seemed like it had almost too many moves for a single-family residence, but the closer we looked the more we liked it,” said Texas Society of Architects 2014 Design Awards juror Tim Love, AIA. “We began to discover that all of those episodes had to do with a very clear idea of how the interior spaces open up to the landscape. And, even more than that, we could start to see that the spatial sequence through the house and the views that you got, even internally, of the architecture were very thoughtful.” Grable compares this nonlinear sequence to music. “We think of this house as jazz, not four/four time,” he said.

The architect’s close attention to the landscape, which includes mature trees, is evident from the start. Visitors climb up a stepped and staggered



**Opening spread** *The Green Lantern house embraces the landscape and carefully modulates temperatures with sun shading and ample cross-ventilation. The stucco portion of the home, on the left, was part of an original 1940s ranch-style house that was on the site.*

**This page clockwise from top** *Visitors cross a bridge over a natural lap pool to enter the house. Inside, glass walls offer expansive views of the sloping site and city beyond. A spiral staircase leads up to one of a series of roof decks, while other roof areas are covered with vegetation or photovoltaics. The architects preserved existing trees on site, which keep the building cool during the day; at night the house glows like a lantern.*







path to a bridge that passes over a natural lap pool. Crossing the bridge, visitors pass under a set of overhangs and sunshades, which are used throughout the house to mitigate the harsh Texas sun and soften the

*Grable took a more nuanced — and labor-intensive — approach, saving about half of the house and salvaging materials from the demolition to incorporate into the new structure.*

boundaries between indoors and out. Visitors enter a small foyer, which opens into an expansive living and dining area with floor-to-ceiling windows, a room that leads down to a lower sitting area with sliding glass walls overlooking the pool and deck. The extensive use of glass and operable walls allows the house to transform from a series of enclosed rooms to an expansive garden pavilion.

The bedrooms are housed in the reused portion of the ranch house, while a second-floor sitting area and a series of roof decks reveal additional views of the landscape and the city beyond.

The “green” in Green Lantern can be interpreted in many ways, but sustainability, and energy efficiency in particular, were a priority for both the architect and the clients. Grable used a combination of passive and high-tech

strategies to make the house sit as lightly on the land as possible. Ample cross-breezes and sun shading, oversized ceiling fans, and the house’s thermal mass allow the house to remain comfortable into the early afternoon without air conditioning. The multi-plane roof is covered with a combined assortment of photovoltaic panels, which provide approximately 65 percent of the house’s electricity, and green roofs, which add to the passive cooling strategy and absorb runoff. Other materials include concrete with fly ash and sustainably harvested woods. The project is aiming for LEED platinum certification.

The movement of air and the shifting of light through trees and sun louvers create a constantly changing and highly sensory experience. The material palette mixes industrial materials concrete and steel with warm woods, but many of the concrete surfaces are left rough, showing their board forms or leaving aggregate exposed. This tactility adds to the rooted feeling of the house.

“The Green Lantern, I thought, was in many ways a great way to take a rather large house and create a more elastic relationship between the interior and the exterior through the way in which he uses the frame to lighten spaces to bring the outside in,” said juror Marlon Blackwell, FAIA. “It has an ephemeral quality, which is unusual for a house of this scale. It almost disappears into the site.”

Alan G. Brake is executive editor of The Architect’s Newspaper.







2014  
Design  
Awards

# Hog Pen Creek Retreat

by Frederick R. Steiner

**Project** Hog Pen Creek Retreat, Austin

**Architects** Lake|Flato Architects

**Design Team** Ted Flato, FAIA; Brian Comeaux, AIA; Karla Greer, AIA; Rebecca Bruce, AIA; Riana Tlden

**Photographer** Casey Dunn Photography

The subtitle of the new “Lake|Flato Houses” book is “Embracing the Landscape.” The monograph focuses on how the residential work of Lake|Flato Architects adapts to the site-specific conditions of brushlands, deserts, hillsides, mountains, cities, and water. The San Antonio-based firm displays a profound understanding of landscape. For instance, cities are viewed as a landscape type — not phenomena independent of nature, but rather a synthesis of nature and culture. Lake|Flato does not misuse or abuse the word “landscape.” In fact, the firm does not “do ‘landscaping’” at all — that is, it doesn’t use natural elements to decorate. Instead, Lake|Flato forms true partnerships with the environment.

The Hog Pen Creek Retreat is included in the water section of “Lake|Flato Houses.” The water that is engaged includes Lake Austin and

*An ipe boardwalk spine runs from the wood-slatted garage, past a fitness room and the guest suite, through a dog-run entry porch at the main house, and then down to a pavilion on the lake.*

Hog Pen Creek, as well as the storm water that flows across the five-acre sloping site. The placement of the house was determined by the site: the confluence of water bodies, the slope, the setbacks, and the magnificent large trees and their root zones. Lake|Flato has mastered turning site constraints into design opportunities. The house embodies and reflects the deep structure of the place as well as the minimalist aesthetic of the graphic designer client: High nature is married to high design.

In Texas, water-land interfaces are important design challenges, as fresh water is precious. Lake Austin is visible from almost every interior space of the house, perhaps most dramatically from the graphic-designer client’s small glass-box office perched as a prospect and a



**Opening spread** *The lap pool slips under the ipe boardwalk and along the west facade of the house.*

**This page clockwise from top** *Long views are visible through the house and down to the lake from the deck. A double-height screened porch terminates the northern wing of the house. A breezeway separates the second-story office from the rest of the house.*

**Opposite page** *The ipe boardwalk connects the entire property to the lake.*



refuge. The lake is seen from the kitchen/dining/living rooms, from the bedroom, from the bathroom, from the screened porch, and from outdoor living areas. The transparency of the main house even provides vistas of the lake from the guest suite. Big trees frame and enhance these views.

Wood is employed judiciously and elegantly throughout in the inside and the outside of the house. An ipe boardwalk spine runs from the wood-slatted garage, past a fitness room and the guest suite, through a dog-run entry porch at the main house, and then down to a pavilion on the lake. Exposed-concrete walls contrast the dark and light tones of the western red cedar, Douglas fir, maple veneer, Alaskan yellow cedar, and ipe. All the interior wood floors are mesquite block. A large pecan tree felled during a storm has been recycled throughout the house as furniture.

Hog Pen Creek Retreat is designed for comfort, reflection, and activity. The house is situated to take advantage of shade and cool breezes. The clients compete in ironman triathlons, and spaces are provided for their off-season training. Outdoor areas provide opportunities for dining, and

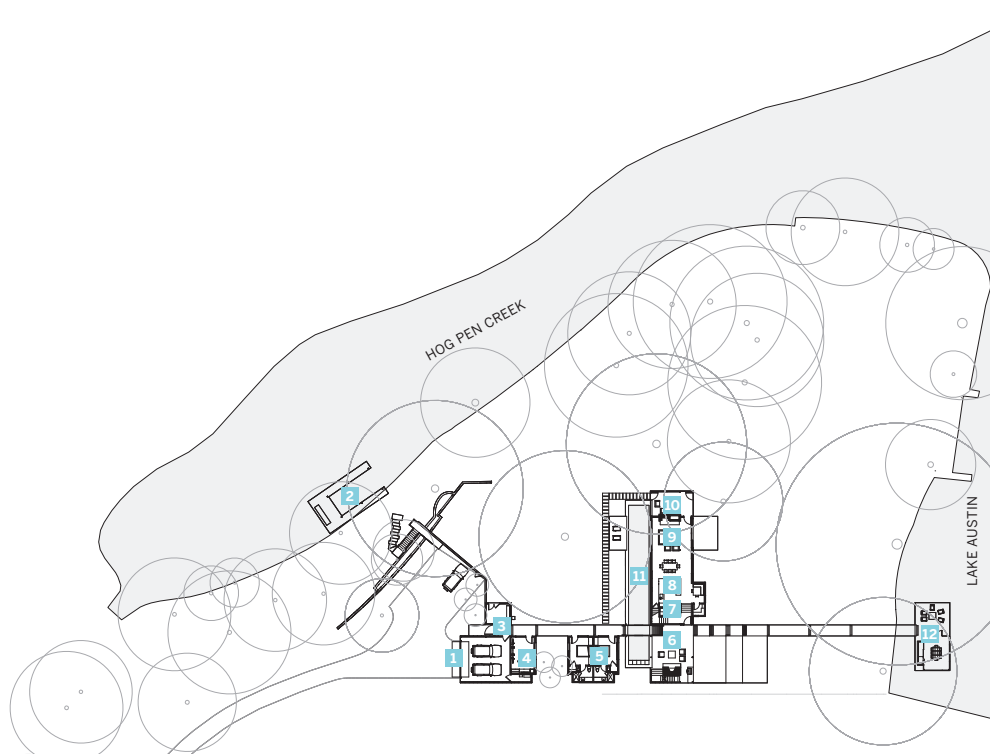
the screened porch is a pleasant place to read or to talk or to watch the squirrels, birds, and turtles in the dappled Texas light.

Over the past 30 years, Lake|Flato has pioneered an inventive Texas modernism. Their residential work exhibits the powerful range, flexibility, and adaptability of their approach. As Hog Pen Creek Retreat illustrates, each project engages the specificities of the site and the needs of the client. Each project embraces the landscape where it is situated.

“The Hog Pen Creek residence is a beautifully orchestrated choreography of spaces, both outside and inside,” Texas Society of Architects 2014 Design Awards juror Marlon Blackwell, FAIA, observed. “It just seems to rise up out of the landscape and has a beautiful set of relationships between the interior spaces and the exterior spaces, all done with the highest level of regard for the materials and the detailing of those materials. With the Hog Pen Creek residence, lots of expertise is demonstrated — this is Architecture with a capital ‘A.’”

Frederick R. Steiner is dean of The University of Texas at Austin School of Architecture.





- SITE PLAN AND FIRST FLOOR PLAN**
- 1 CARPORT
  - 2 BOAT DOCK
  - 3 ENTRY/BOARDWALK
  - 4 FITNESS
  - 5 GUEST SUITE
  - 6 OUTDOOR LIVING
  - 7 POWDER
  - 8 KITCHEN/BREAKFAST
  - 9 LIVING/DINING
  - 10 SCREENED PORCH
  - 11 LAP POOL
  - 12 LAKE PAVILLION







2014  
Design  
Awards

# Ottmers Residence

by Jack Murphy, Assoc. AIA

**Project** Ottmers Residence, Gillespie County

**Clients** Katherine and Jeffrey Ottmers

**Architect** Vincent Snyder Architects

**Design Team** Vincent Snyder, AIA; Jon Geib

**Photographer** Vincent Snyder, AIA





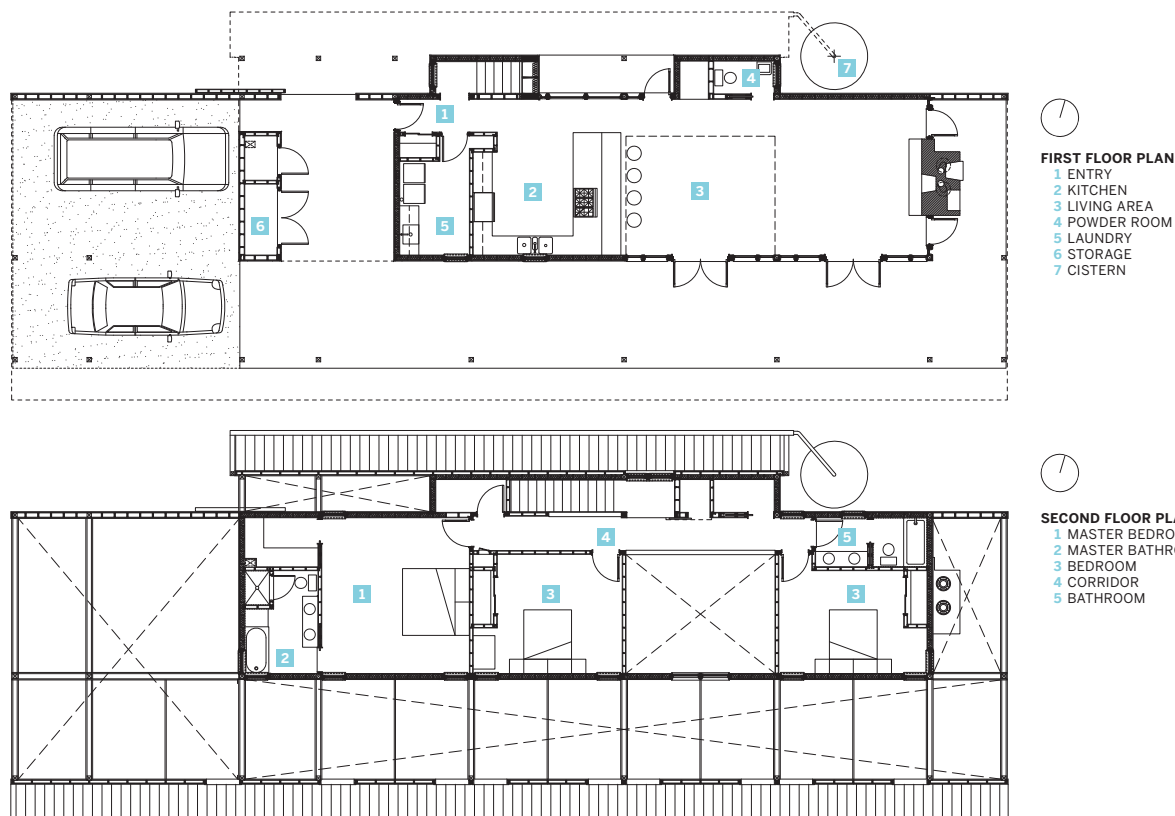
**T**he Ottmers residence sits northeast of Fredericksburg in a landscape of rolling, oak-covered hills. In 2002, Katherine and Jeffrey Ottmers relocated to the area, to land that has been in Jeffrey's family since the mid-1850s and remains a functioning ranch. The couple quickly self-built a compact house where they lived with their two children. There were always plans for a larger home, and after some initial sketches, they sought the advice of family friend and architect Vincent Snyder, AIA, who later offered to design the house. His 2,200-sf scheme came to life as a design that Texas Society of Architects 2014 Design Awards juror Marlon Blackwell, FAIA, commended for being "at once part of vernacular tradition and the more universal language of contemporary architecture."

Clear structural articulation and a folded corrugated metal roof are the major architectural features of the project, which took inspiration from nearby farm buildings. Exposed cedar timbers divide the

house into eight-ft bays. The conditioned area is pulled back from the south edge of the roof, giving the house a double-height, full-length porch. The first floor's large open living area culminates in a fireplace at the east end built with stone from historic fences on the property. The staircase's width is expressed on the north side of the building, where a small creased roof shelters the front door. Oversize cuts in the outer cladding provide ample light for the second-floor bedrooms and frame views of adjacent terrain.

From the beginning, it was understood that the house was to be self-built. Jeffrey completed most of the work as funds became available, using contracted help only when necessary. A few details were provided by Snyder, but many decisions were made in the field, resulting in a house that is simple in craft while still solidly built. Rather than working from drawings, Jeffrey constructed the house from Snyder's Rhino model, which laid out the framing with fences-





tration and partitions organized in a logical way (based on integer numbers of studs). “Everything was there,” Jeffrey remembered about the model. When there were problems, he said, it was likely because they had deviated from the reference model.

Economic constraint focused Snyder’s concern on larger design gestures that properly “captured the landscape, light, and space as it changes

*The covered porch, cooled by breezes that are funneled along its length, is the most desirable location on the property for most of the year.*

throughout the day and time of year.” This was accomplished through the house’s gridded arrangement and appropriate fenestration, a combination that juror Tim Love, AIA, praised for “showing off the logic of wood frame construction.” Even before the sheetrock was hung, the family was already using the house as a gathering space. It was enjoyable even then because, as Jeffrey described it, “all of the qualities of the house were there as soon as the structure was finished.”

The Ottmers House was designed to operate passively. The solar shield roof eliminates direct sunlight from the interior, and its single slope gathers runoff on the north side, where catchment cisterns will be located. Despite the initial cost, the house uses sprayed insulation, making the interior tight enough to be comfortable year-round (a single mini-split unit downstairs was only recently installed). Windows and doors easily ventilate the house with prevailing winds and provide consistent light. Water comes from a

nearby well dug by prior generations of Ottmerses, and there are plans in the future to go entirely off the grid.

Because of the fluid and incremental construction schedule, parts of the design changed during the house’s realization and, in fact, progress continues, as is the case with most self-built dwellings. The porch roof framing was initially left exposed but later clad to discourage bats and birds from nesting there. The current kitchen is temporary, and the master bath is still under construction. Outside to the north, a stone wall, again sourced from older walls on the ranch, protects a nascent bed of wildflowers and native grasses. This sequencing allows the family to build at their own pace and embodies the refreshing humbleness of the residence and its inhabitants.

Direct connection to the outside landscape was a key requirement for the Ottmerses. Six doors allow a quick exit in every direction. Sleeping happens upstairs, but the living is principally done downstairs and outdoors. The covered porch, cooled by breezes that are funneled along its length, is the most desirable location on the property for most of the year. It is a popular destination for the extended family, which convenes there for holidays and gatherings. Jeffrey’s father, who lives on the ranch, was at first skeptical of the building for its odd shape and tall peak, but he was won over by the porch and now spends many afternoons perched at its southeast corner. From here, one can survey the grazing cattle and talkative goats, cats, dogs, geese, bluebirds, purple martins, hawks, bats, and insects that also call this verdant place home.

Jack Murphy, Assoc. AIA, is a designer at Baldrige Architects in Austin.





**Opening spread** *Clear structural articulation defines this barebones ranch house.*

**This page clockwise from top left** *The first floor's large open living area culminates in a fireplace built with stone from historic fences on the property. The porch's joist framing showcases the regularity of the construction. The upper ceiling's members were later cladded to discourage nesting animals. The staircase's width and angle is expressed on the north side of the building, where a small creased roof shelters the front door. This glazed entry and a sliding door to the right give views through the house to the southern porch.*



2014  
Design  
Awards

# SK Ranch

by Catherine Gavin

**Project** SK Ranch, Center Point

**Client** Sara Story

**Architect** Lake|Flato Architects

**Design Team** Brian Korte AIA; Vicki Yuan, AIA; Ted Flato, FAIA; Betsy Johnson, AIA; Cameron Smith, AIA, David Ericsson; Amanda Kronk

**Photographer** Robert Reck Photography

**R**efined, well resolved, and serene: SK Ranch makes a quick, deep impression. Perched on a 150-acre boomerang-shaped mesa in the Hill Country, it is not your typical ranch. The site, which is part of a larger 400-acre property in Center Point, is marked by four buildings — a tennis pavilion, pool pavilion, guest retreat, and main house — that both nestle into and float above the landscape. Lake|Flato Architects, in collaboration with their client, New York-based interior designer Sara Story, and Studio Outside Landscape Architects, achieve an integrated balance that is at once of its place and inspired by distant lands.

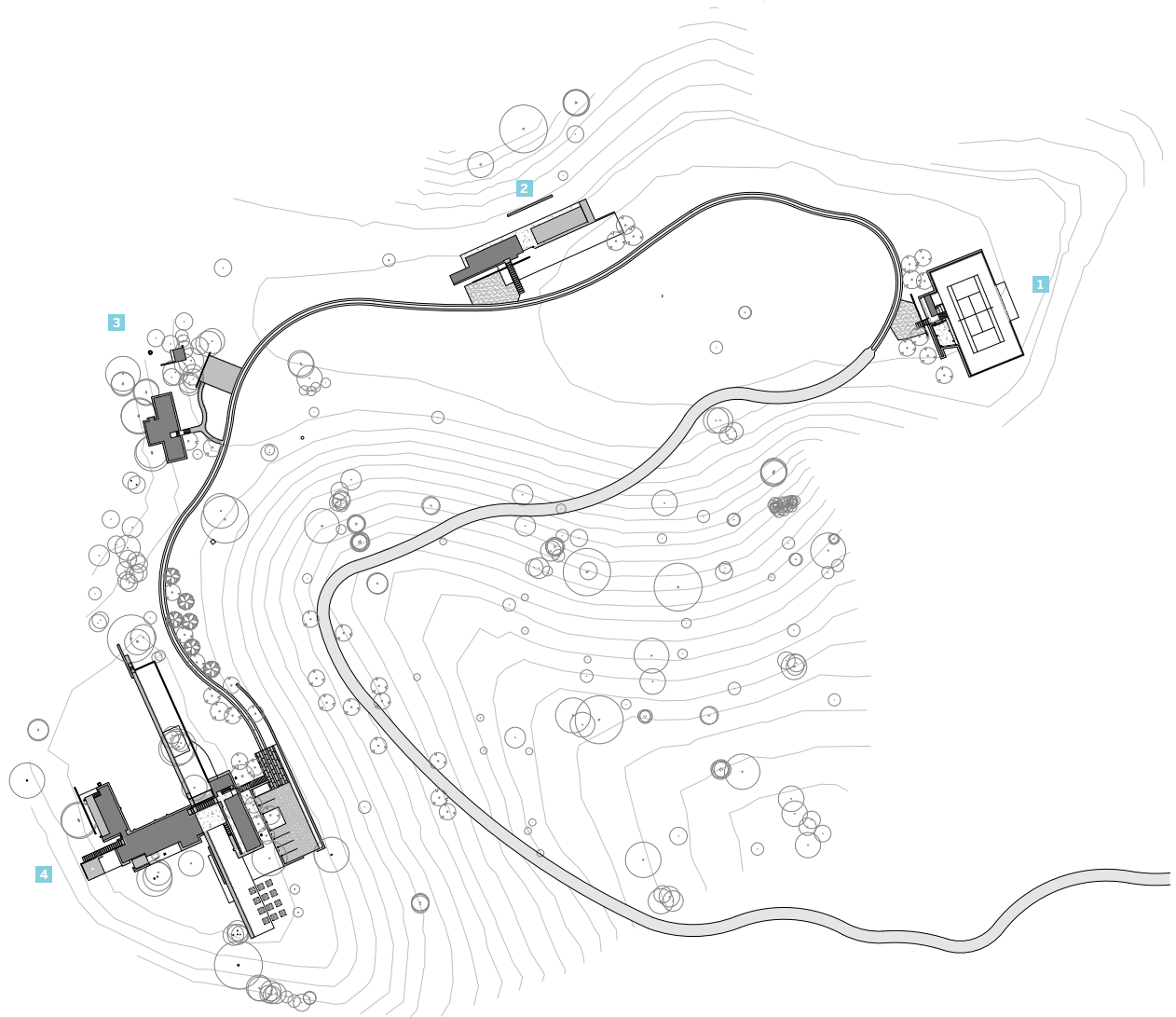
Each building is defined by long Lueders limestone blocks on one side, which create heavy facades that give way to light clerestories and thin, flat roofs. Opposite the masonry masses, sheets of glass expose expansive views of the hills framed in black oxidized steel. Details such as operable wall











- SITE PLAN**
- 1 TENNIS PAVILION
  - 2 POOL PAVILION
  - 3 GUEST RETREAT
  - 4 MAIN HOUSE

**Opening spread** *Broad overhangs of the pool pavilion's roof shade an outside entertaining area. Operable glazed panels allow the interior living area to open directly onto the entertaining space and pool.*

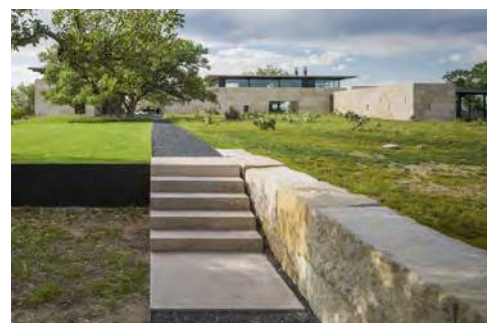
**Right** *Amenity spaces at the tennis pavilion were treated with the same detailing as the pool pavilion, guest retreat, and main house.*







**Clockwise from top left** Fluidity between interior and exterior spaces is found throughout SK Ranch. Operable wall panels hung on slender steel posts define two walls of the main room in the guest retreat. The master bath in the main house has an outdoor shower. The lawn on axis with the outdoor living room of the main house is the primary manicured element in the otherwise natural landscape created by Studio Outside. At the main house, the outdoor living room is a casual gathering space for the family, but it is the kitchen where Story says she spends most of her time with the kids.



panels create seamless transitions between the outdoors and the interior spaces. The high design of the architecture is matched by the interior finishes: eggshell veneer wall panels inspired by ancient Vietnamese techniques; blue horse hair wall panels; north African tiles; and *shou-sugi-ban* millwork, an old Japanese charred-finish process. A collection of vintage and modern light fixtures throughout the project, including a dandelion dining room chandelier, complement the custom millwork and cabinetry.

"We hit our stride early in the process," says Story, who was clear that there was to be no brown anywhere and that things should lean toward cooler tones and a European design sensibility. Lake|Flato partner Brian Korte, AIA, notes, "Sara really pushed us to refine the material and finish palettes." Studio Outside partner Tary Arterburn notes that Story even encouraged him to add a bit of black to the landscape: They decided to incorporate thin, oxidized steel panels as a contemporary take on traditional hitching posts for horses. The simple, low blades quietly mark parking areas for the tennis and pool pavilions and guest house. Lake|Flato's Vicki Yuan, AIA, says that working on the house was a humbling experience for her. "The project made me realize that I can only do part of the design work from my desk," she

says. "It takes working closely with a solid team of craftsmen to make it actually happen."

The Texas Society of Architects 2014 Design Awards jury spotted the project's merit immediately. "SK Ranch by Lake|Flato is the grandest of all of the ranches that we saw — grand in the sense of encompassing a great territory with a series of structures, which really occupy a kind of campus," said juror Andrea Leers, FAIA. "Each structure is really very beautifully and completely resolved in itself. I really enjoyed the serenity of this project." For juror Marlon Blackwell, FAIA, the project was simply good architecture: "This is a house that is at once about volume and mass, which is something that, in the 21st century, you don't see: architecture that speaks to that. This [project] does that in an almost timeless way." Juror Tim Love, AIA, summed SK Ranch up as "a killer project" and appreciated the relationship of the buildings to the landscape. He noted that SK Ranch "tended toward a more timeless expression than some of the other regional projects awarded."

For Korte, SK Ranch was a perfect storm because of the shared vision and collaborative team: "It just all fell into place."

Catherine Gavin is editor of *Texas Architect*.





2014  
Design  
Awards

# Big Tree Camp

by Brantley Hightower, AIA





**Project** Big Tree Camp, Gonzales County

**Clients** Martha and Paul Gaffney

**Architect** Tobin Smith Architect

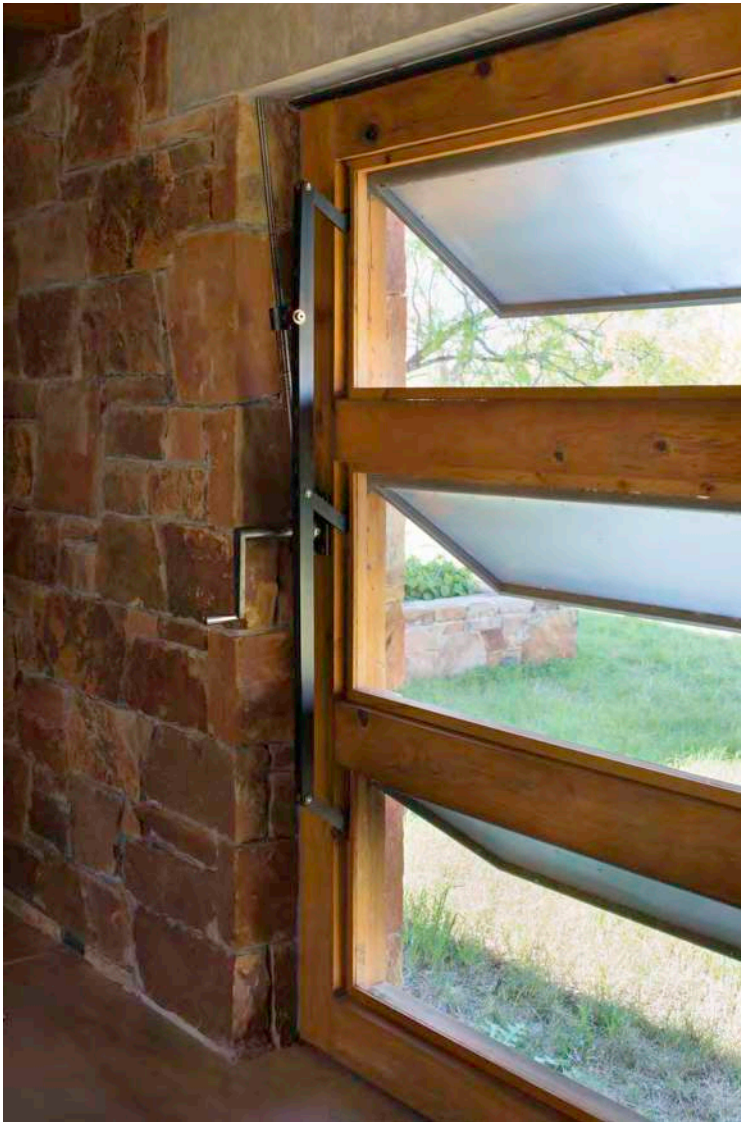
**Design Team** Tobin Smith, AIA

**Photographer** Mark Menjivar

The advantage of a second “country” home is that it affords its inhabitants an opportunity to experience a radically different landscape in a radically different way, compared to what they normally do in their typical “city” house. When a family friend approached Tobin Smith, AIA, of San Antonio with a desire to build a vacation home on a family ranch in Gonzales County, both owner and architect agreed that the house should create a framework for more directly experiencing and interacting with the unique natural environment found in South Texas.

One approaches the house from the north, where a solid rust-colored sandstone wall rises out of the landscape to provide protection from cold winter winds. The dry-stacked stonework is similar to that found in many of the vernacular structures in the area and is at home with the color and textural palette of the landscape. Floating above this picturesque masonry composition is a series of light roof elements suspended over the enclosed portions of the house beyond.





The house itself is sited along a linear mot of oak trees that indexes a dry creek bed. The formal entry into the home does not open into a conditioned space, but rather into a broad screen porch that sits on axis with a large oak tree — the “big tree” that gives the project its name.

The internal organization of the house is defined by a series of self-contained pavilions that have been pulled apart from one another and then stitched back together with a series of linear screen porches. Nearly half of

*Larger organizational gestures are balanced by smaller, more refined elements, such as the expressed mechanism for the louvers, which close off the screened openings from the winter winds.*

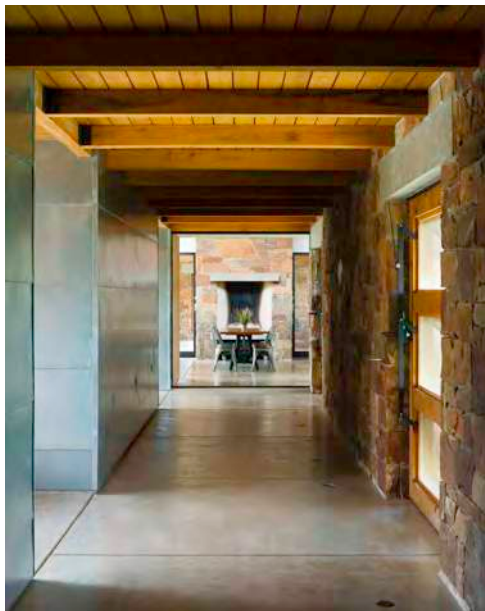
the project’s 5,444 sf are screened or covered spaces as opposed to conditioned interior spaces. The main living area contains dining and kitchen facilities and acts as the central gathering space for the house. Two sections extend from this communal node: To the west is a master suite containing a small office, and to the east are three “kid pods.” Each of these acts as a self-contained cabin with sleeping and bathroom facilities. Small, screened sitting spaces occupy the open areas between the pods, allowing for views through the house as well as cross-ventilation. A long, screened corridor connects these pods to the main living area and creates a formal axis terminating in the living room’s fireplace on one end and a fountain on the other.

Larger organizational gestures are balanced by smaller, more refined elements, such as the expressed mechanism for the louvers, which close off the screened openings from the winter winds. Because the house is only occupied a few times during the year, durable, low-maintenance materials were used throughout. In addition, articulated louvers and roll-up canvas covers can be deployed to lock down the house when it is not in use.

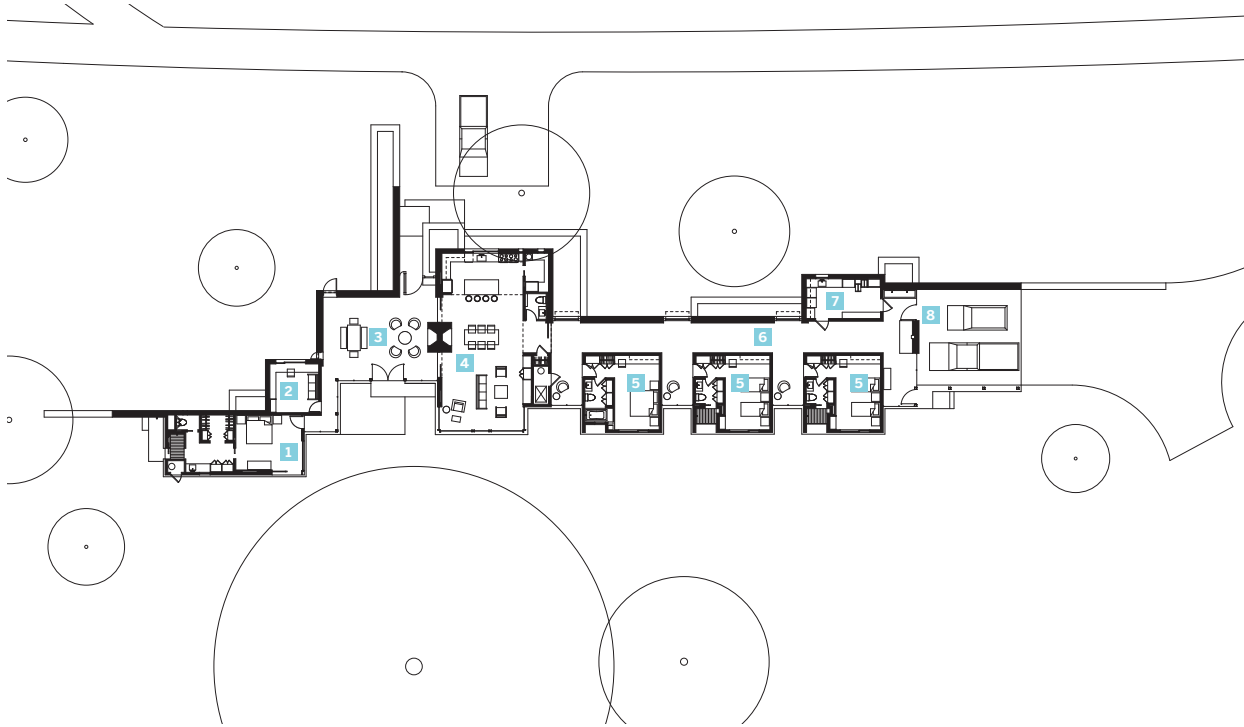
As well as providing an organizational framework for the project, the clear diagram of the house creates a series of clean and well-scaled spaces that act as lenses focused on the landscape beyond. Framed by warming fires and the sound of falling water, multiple senses are engaged in what the Texas Society of Architects 2014 Design Awards jury described as a “concise essay in classic Texas ranch architecture.” After a day spent outdoors, Big Tree Camp offers its inhabitants protection from the elements, while always maintaining a tactile connection to them.

Brantley Hightower, AIA, is principal at HiWorks in San Antonio.

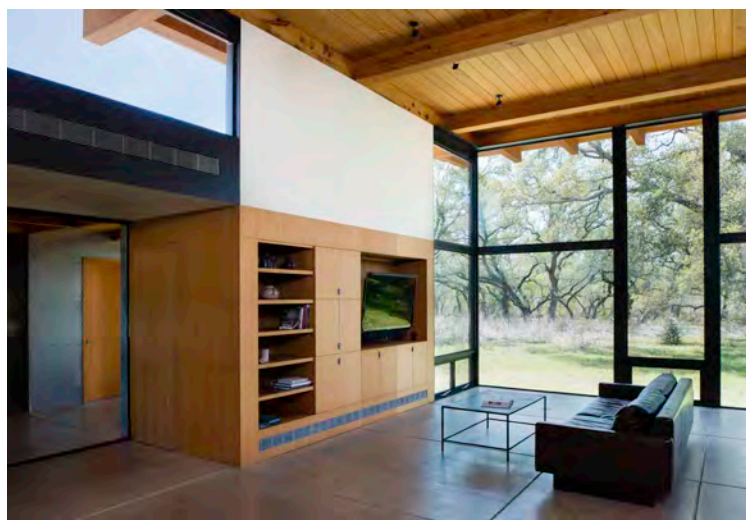
**Opening spread** *A series of floating roof planes define the view of Big Tree Camp from the southwest. This page clockwise from upper left* *A geared mechanism opens metal louvers that control the breezes passing through the house. The light metal roof elements float above the main living areas of the house. A linear screen porch connects the main program areas of the house.*



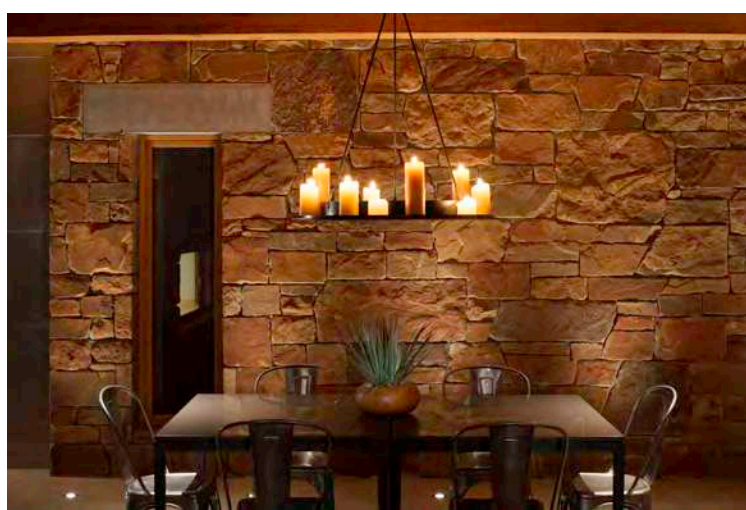




- FLOOR PLAN**
- 1 MASTER SUITE
  - 2 STUDY
  - 3 SCREENED PORCH
  - 4 KITCHEN/DINING/LIVING PAVILLION
  - 5 CHILDREN/GUEST SUITE
  - 6 SCREENED CORRIDOR
  - 7 GUN/GEAR ROOM
  - 8 CARPORT



**This page clockwise**  
**from upper left** *The main living area maintains a visual connection to a nearby mot of oak trees. Screened sitting areas separate the three self-contained kid bedrooms. Adjacent to the main entry is a screened living and dining area.*











2014  
Design  
Awards

# La Hacienda Casitas

by Michael E. Allex, AIA

**Project** La Hacienda Casitas, Harlingen

**Client** Community Development Corporation of Brownsville

**Architect** buildingcommunityWORKSHOP (bcWORKSHOP)

**Design Team** Brent A. Brown, AIA; Benje Feehan, Assoc AIA; Omar Hakeem, Assoc AIA; Andrew Sturm, AIA; James Oppelt, Assoc. AIA

**Photographer** Skyler J. Fike

A vibrant low-income housing project located just west of Harlingen is demonstrating the value of smart architecture and community revitalization. La Hacienda Casitas is a 56-unit complex that was developed on the former site of a mid-20th-century motor court. The \$6 million project was designed by buildingcommunityWORKSHOP (bcWORKSHOP) under the direction of a public-private partnership between the Cameron County Housing Authority (CCHA) and the Community Development Corporation of Brownsville (CDCB).

CDCB acquired the 5.9-acre complex just after the property was ravaged by Hurricane Dolly in 2008. CDCB is the largest nonprofit single-family housing developer in the state. Nick Mitchell-Bennett, CDCB's executive director, notes that bcWORKSHOP won the commission by keying in on

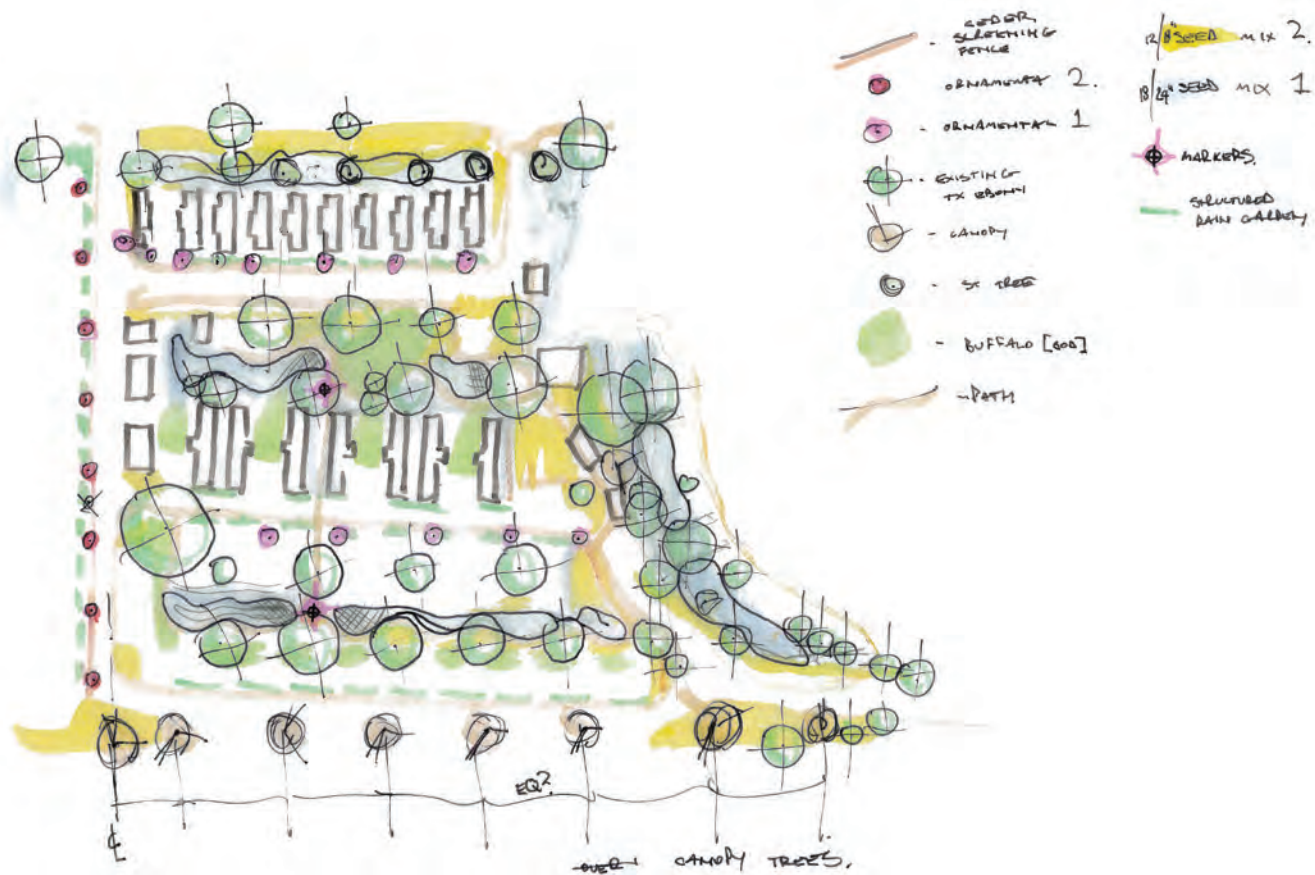
*Perhaps nowhere in this country is affordable housing more needed than in the Valley.*

the community's hope for a cottage community — a smaller, denser single-family rental community. Perhaps nowhere in this country is affordable housing more needed than in the Valley.

In order to maximize density, new one- to three-bedroom units were arranged on the interminably flat site ensuring that all of the old-growth Texas Ebony trees would be saved and water would be efficiently directed into the municipal drainage system. The La Hacienda Casitas homes are 800- to 1,100-sf, one- and two-story buildings arranged around green spaces. A community center, barbecue area, park, and playground are all linked by paths crisscrossing the site.

Omar Hakeem, Assoc. AIA, was bcWORKSHOP's lead designer on the project. Getting to the most effective solution for maximizing density





**Opening spread** Rain gardens and native plants define the spaces in between the buildings and help direct the flow of water toward the bioswales.

**Right** Water management is fundamental to the site planning. The landscape is designed to filter storm water through bioswales twice before it enters the municipal drainage system.







**Left** *Saving existing Texas ebony trees was fundamental to the project development.*

was tough. But Hakeem noted that drainage was arguably the most significant trial — everything about the project addresses how to keep 96,000 gallons of storm water on the property as long as possible so as not to inundate Harlingen’s storm system. bcWORKSHOP responded to the problem by directing and filtering the water through bioswales that make up all of the property’s green spaces.

The Texas Society of Architects 2014 Design Awards jury commended the project’s sophisticated, integrated strategy. “La Hacienda Casitas was a very intelligently designed community housing project that had smart building types but also an urban plan that tied the buildings together through pathways and porches,” said juror Tim Love, AIA. He added: “It also was tied to a storm water management strategy that helped organize the larger moves in the landscape. It was a complete project for us.” Love’s statement alludes to the ingenious way that water collects in a series of retention areas, where it is pumped to another bioswale before it is discharged.

The landscape also informed the building materials and finishes. The strategy was to keep the building forms simple, using prismatic cubes and breaking the massing down further with the colors of gray, yellow-gold, and green. Applied in an eyedropper fashion, the colors are inspired by the tones of the ebony trees and weave the buildings beautifully into the indigenous landscape. Pushing the two-story buildings together changed the scale of the amalgam. Situating them along the perimeter of the site created a more inward-looking layout and allowed for an efficient system of bioswales in the center of the property and in between the units.

It also provided a sense of protection and community, which was further enhanced by placing front doors on the park side to create an “eyes on the street” security. The roads are narrow and curbless, making them very pedestrian-friendly and giving them a rural sense of scale. As juror Andrea Leers, FAIA, stated: “This project was really notable for its ambition both as a community and as an ensemble of architecture. The grouping of houses, each with its own distinct form, is active and engaging. The community buildings add a great deal and the spaces in between really make for good social community areas.”

The project is a significant example of a progressive water management approach that is good for both the native grasses and flowers and the municipal water system, which absorbs the much-reduced amount of storm water runoff. Juror Marlon Blackwell, FAIA, stated it this way: “We really appreciated this project, not only for its effective use of a very limited budget, but also because it took on the big idea of ecological integration into the landscape and a site plan that enriched the whole social experience.”

Owner Mitchell-Bennett expressed a similar sentiment when he said: “This process does something more for us than just give us good design. It also empowers and builds up people’s self-esteem, dignity, and ownership.”

*This article was originally published in the May/June issue 2014 issue of Texas Architect and has been modified for the current publication.*

Michael E. Alex, AIA, is principal of Rike Ogden Figueroa Alex (ROFA) Architects in Harlingen.



2014  
Design  
Awards

# Pearl Brewery Redevelopment

by Miriam Sitz

**Project** The Pearl Brewery Redevelopment, San Antonio

**Client** Silver Ventures

**Architect** Lake|Flato Architects

**Design Team** David Lake, FAIA; Jonathan Card, AIA; Jonathan Smith, AIA; Marc Toppel, AIA; Todd Wascher, AIA; Jeremy Fields; Chris Krajcer; John Byrd, AIA; Graham Beach, AIA; Lewis McNeel, AIA; Raina Tilden

**Photographers** Casey Dunn Photography and Lara Swimmer

In crafting the redevelopment master plan for the historic Pearl Brewery, Lake|Flato Architects catalyzed the revitalization of a previously neglected section of San Antonio's urban core. The highly successful project strikes a delicate balance at the intersection of past and present, form and function, and residential and commercial spaces.

The Pearl's origins date back to 1881 with the founding of the J.B. Behloradsky Brewery. After decades of beer production, the facility closed its doors in 2001, leaving a sprawling 22-acre campus vacant on the northern edge of downtown San Antonio. Silver Ventures purchased the property and in 2002 commissioned Lake|Flato to begin planning for the area's transformation into a vibrant mixed-use development through strategic repurposing of historic buildings and thoughtful new construction.

The growing mixed-use village currently includes 340 residential units, 115,000 sf of office space, 70,000 sf of retail space, 50,000 sf of restaurants, 40,000 sf of event space, and 60,000 sf of educational space. Construction is underway in the iconic 1894 brewhouse for two additional restaurants,









**Opening spread** *Native plant xeriscaping, a reconstruction of an historic welcome sign, and Il Sogno restaurant flank the north entrance to the complex. Il Sogno's new building was constructed to mimic an original granary facility, and water catchment cisterns, such the one visible to the right, irrigate the complex's landscaping.*

**This page left and right** *The mixed-use Lab Building houses offices on the upper two floors and street-level retail and restaurants. Salvaged gears have been repurposed as decorative details in the spandrel panels.*



a meeting facility for 500, and a 120-room boutique hotel. Beyond the borders of the complex, the Pearl has attracted additional urban infill, with independent residential and commercial projects rapidly surrounding the periphery of the complex.

For more than a decade, Lake|Flato has served as urban designer of the Pearl. An initial historic survey of the property by Ford, Powell & Carson Architects and Planners determined some 250,000 of the 400,000 sf of existing buildings to be “worthy of adaptive reuse and historic in nature,” explained David Lake, FAIA, founding partner of Lake|Flato. “Then, we found uses that were compatible with the buildings,” he said, citing two of the site’s initial successes: the Pearl Stable event center, a round building that formerly housed the brewery’s draft horses, and the Full Goods Warehouse, a modern reinterpretation of an existing storage building that recalls the district’s industrial past.

The material palette selected for new buildings — D’Hanis brick and terra cotta — contrasts with the yellow brick of older buildings and reinforces the idea of the complex developing over time. “The new structures complement the old warehouse buildings,” said Lake. “They’re not in competition with the yellow brick of the historic architecture.”

Texas Society of Architects 2014 Design Awards juror Marlon Blackwell, FAIA, noted: “These newer buildings happily defer to the old. They don’t try to get in the way, and there’s really a condition of resonance between them.” Likewise, the scale of the original structures dictates modern-day development. “We determined a critical height from one of the tallest parts of the brewhouse and decided new residential buildings shouldn’t be higher than that,” said Lake.

Throughout the grounds, rainwater harvested from four on-site catchment receptacles irrigates the landscaping, which was designed by Rialto Studio. Home to one of the state’s largest solar energy projects, the Pearl Brewery employs low-level illumination techniques to reduce light pollution, and three of the newly constructed or renovated facilities, including the Full Goods Warehouse, are LEED Gold

*Restaurants, retail properties, and outdoor spaces throughout incorporate artifacts from the bygone days of the brewery into their interior design.*

Certified. Within the complex, street widths were decreased to promote pedestrian traffic, and juror Tim Love, AIA, commented on how the “network of open spaces [creates] a level of surprise and prospect as you move through the district.”

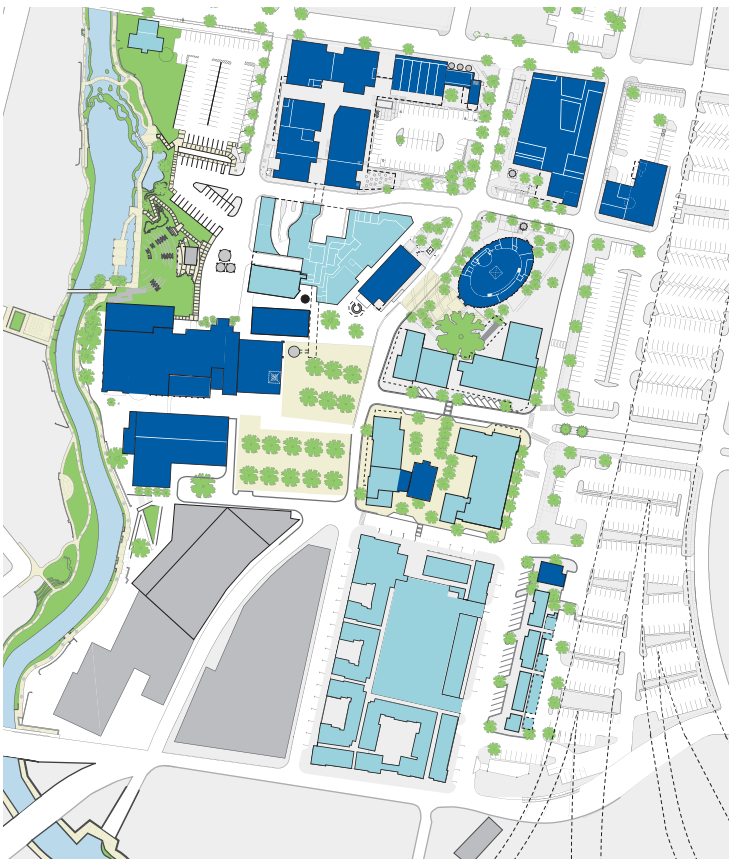
Lake|Flato also designed the terminus of the Museum Reach extension of the San Antonio River, which borders the Pearl Brewery to the west. “We suggested that the developer contribute land to the San Antonio River Authority,” explained Lake, which allowed for the creation of a series of waterfalls and a 300-by-80-ft wetlands area and lake that seamlessly integrate with the riverside stage of the Pearl Amphitheater.

Restaurants, retail properties, and outdoor spaces throughout incorporate artifacts from the bygone days of the brewery into their interior design. “Our goal is to emphasize the authenticity of these places,” said Allen Sikes, design and construction manager for Silver Ventures. “We want these buildings to be brought back to life and used — to respect the history, but celebrate it and allow people to really enjoy it.” Juror Andrea Leers, FAIA, noted the “real sense of vitality and energy within the grouping,” which has aided in the growth and redevelopment of the surrounding neighborhoods.

Lake|Flato’s master redevelopment plan for the Pearl Brewery motivated the intelligent and cohesive restoration of a historically significant area. “It really enriches in a meaningful and important way that whole section of the city. It relates to the River Walk, it reuses some existing buildings, it creates new public exterior space, and it adds in new infill,” said juror Mark Reddington, FAIA. “It all adds up to this really terrific project.”

Miriam Sitz is a student at the Columbia University Graduate School of Journalism.





**PEARL BREWERY SITE PLAN**  
 ■ NEW BUILDINGS  
 ■ RENOVATED BUILDINGS  
 ■ EXISTING BUILDINGS



**This page clockwise from top left** Patios provide an industrial-inspired setting for al fresco dining. A network of connected but open breezeways enjoy natural light from the roof monitor, and in a nod to the industrial past of the brewery, the artistic circular light fixtures were made from filters used in the brewing process. In the Can Plant Apartments lobby, decorative touches like metal gates and intricate tilework were modeled after similar details found in the historic brewery.









2014  
Design  
Awards

# Munday Library

by Gerald Moorhead, FAIA

**Project** Munday Library, Austin

**Client** St. Edward's University

**Architect** Sasaki Associates

**Design Team** Fiske Crowell, FAIA; Bryan Irwin; Thomas Simister; Colin Booth; Brendan Rogers; Takako Oji; Carolyn Brown; David Martin; Joe Hibbard

**Photographer** Casey Dunn Photography

**T**he tower of St. Edward's University's Old Main Building punctuates the south horizon of Austin's skyline, a South Congress counterpoint to the Capitol dome on the north end of Congress Avenue. The well-respected private university has been a visible and involved presence in the city since it was chartered in 1885.

Old Main and Holy Cross Hall on the hilltop form the historic core of the campus. The palette of buff brick, cream limestone, and red metal roofs encompasses more-recent buildings of less distinctive character. But since 2001, ongoing master planning has been spearheaded by Sasaki Associates, encouraging a crop of interesting, progressive buildings. With such a long-standing and in-depth involvement with the university, it is perhaps fitting that Sasaki would design the new library, since its location and *parti* are well grounded in many ways in the campus framework.

On many campuses, the library is the focus of academic life, intellectually and also physically, but Scarborough Phillips Library certainly did not play this role. Built in 1954 by Valdez and Williams Architects and renovated in 1979 by Bernard Johnson, the old library was pushed out of sight down the hill to the west of the campus core, looking more like a parking garage or a bunker than a repository of learning. It did not even connect with campus pathways.

Clearly, the new Munday Library by Sasaki had much to overcome, not least of which was the reuse of the old bunker and its location. They renovated 25,539 sf of the existing building, demolished half of it, and embarked on 21,380 sf of new construction. The newly renovated library is now spatially and functionally connected to the campus core.

The addition was placed along the north side of the old building and contains one of the finest grand reading rooms of any Texas university. In plan and section, the scheme for the two-story library consists of the solid block of the old library on the south, which was gutted and re-planned with



the stacks, study rooms, and service spaces, and a northern bar-building with classrooms and open study areas. These two relatively solid blocks are separated by the open volume of the two-story-high reading room. The entrance is placed in the corner, where the new building runs past the old building, creating a classic “compression and release” sequence.

This nave-like space — long, narrow, and tall — is striking, and should be iconic of a St. Edwards education for generations to come. Two rows of exceedingly slender round steel columns modulate the space, giving the eye a measure to appreciate the 180-ft-long distance (40 ft wide, 31 ft high). The hall is flanked by a finely detailed open stair rising along one side, and across the hall, two rows of slender columns define an eccentric side aisle.

*The addition was placed along the north side of the old building and contains one of the finest grand reading rooms of any Texas university.*

Quality detailing and workmanship are evident throughout the building. Raised access floor systems eliminate unsightly overhead ducts and suspended ceilings. Power and data run under the floor are fully accessible for the frequent changes that are a fact of digital life.

The vertical fins that are a visual link between the old and new buildings are not operable but are set at a fixed angle, calculated to block sun at the most intense times of the year. They contribute to energy efficiency: The architects note that the whole library uses 69 percent of the energy used by the old library building.

A close look at the campus site plan reveals that the reading room has been placed to turn an ambiguous corner of the campus into a dynamic crossroads. Inside and outside, it is a calm place for study and an active link pulling together this corner of campus. The choice of exterior materials also marks the library’s position on campus: While the core campus is clad in buff brick, other materials are added to buildings farther from the center. Munday Library is all concrete, eschewing any brick (the stucco on the old library was cleaned and painted warm gray to downplay its solidity).

Sasaki principal Bryan Irwin credits the profound success of this project to a committed client. The library has been an immediate success, with students in its nooks and open spaces at all hours, testifying to both a functional need met and a level of comfort sustained. Depending on your viewpoint (or generation), it may or may not be ironic that the signature

*The library has been an immediate success, with students in its nooks and open spaces at all hours, testifying to both a functional need met and a level of comfort sustained.*

space in the library contains no books: Computer monitors are mounted on the tables aligned with the long axis of the grand space.

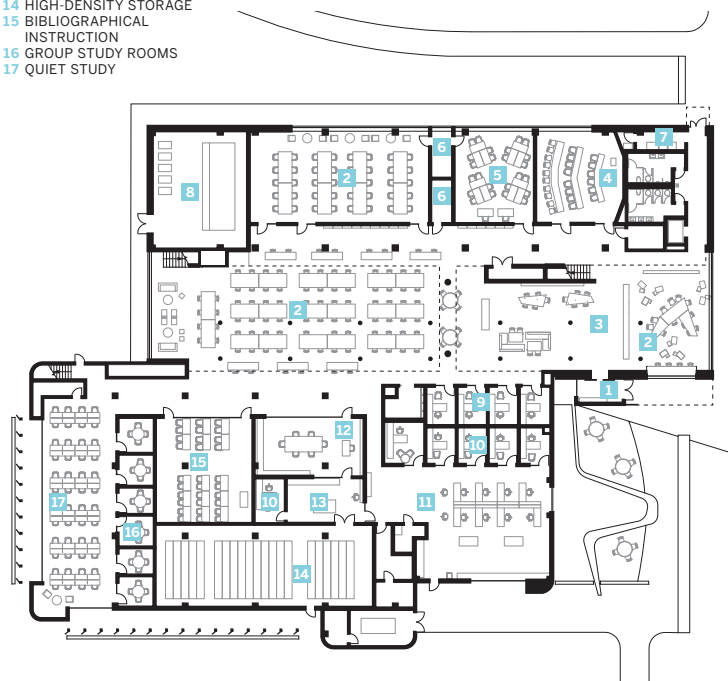
Even so, this reviewer appreciates a work of architecture that makes its place in architectural history by learning from its predecessors, rather than mimicking them, and by finding modern purposes for very old spatial types.

Gerald Moorhead, FAIA, is a longtime contributor to TA. This is his 114th article.



#### FIRST FLOOR PLAN

- 1 ENTRY
- 2 LEARNING COMMONS
- 3 HELP DESK
- 4 DISTANCE LEARNING CLASSROOM
- 5 FLEXIBLE CLASSROOM
- 6 STORAGE
- 7 VENDING
- 8 MECHANICAL
- 9 REFERENCE LIBRARY
- 10 STAFF OFFICES
- 11 STAFF WORKROOM
- 12 SPECIAL COLLECTIONS READING ROOM
- 13 SPECIAL COLLECTIONS WORK AREA
- 14 HIGH-DENSITY STORAGE
- 15 BIBLIOGRAPHICAL INSTRUCTION
- 16 GROUP STUDY ROOMS
- 17 QUIET STUDY



#### SECOND FLOOR PLAN

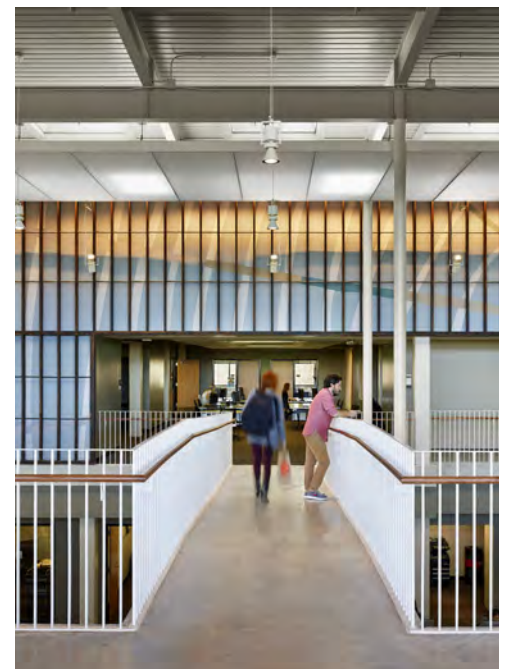
- 1 LEARNING COMMONS
- 2 GROUP STUDY ROOMS
- 3 WRITING CENTER
- 4 MEDIA CENTER
- 5 CONFERENCE
- 6 GENERAL COLLECTION STACKS
- 7 MECHANICAL
- 8 QUIET STUDY





**Opening spread** *A study shelf in the south corner of the Learning Commons provides a quiet spot that overlooks the entry patio.*

**This page clockwise from top** *View from southeast: planes of concrete express enclosed areas on the plan, and glass indicates the expansive, open interior spaces. A gently arching bridge spans across the Learning Commons, connecting the stacks with study areas. The Learning Commons will be the signature space on campus, refocusing the library with the campus core.*







2014  
Design  
Awards

# Temple Dining Hall & Booth Student Center

by Brett Koenig Greig





**Project** Temple Dining Hall & Booth Student Center, Austin

**Client** St. Stephen's Episcopal School

**Architect** Andersson-Wise Architects

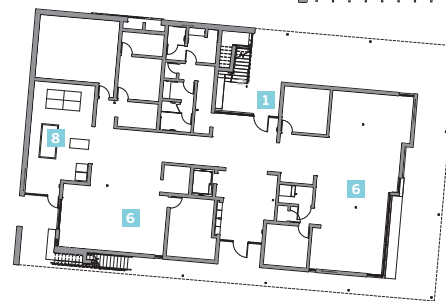
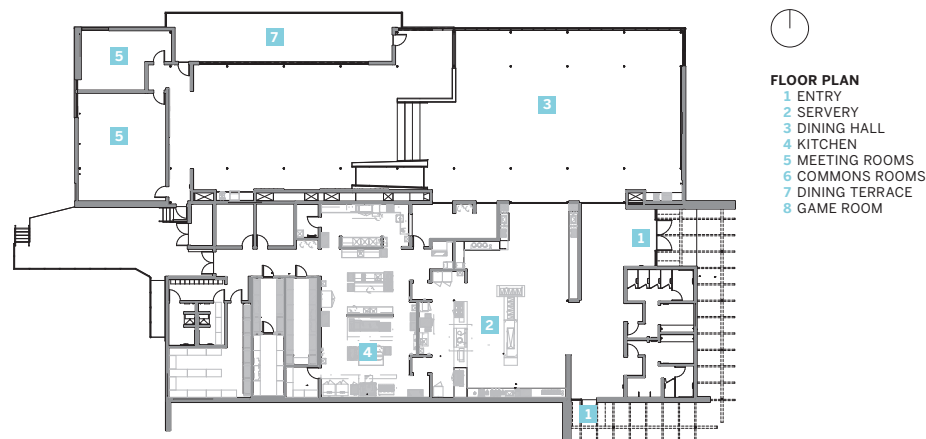
**Design Team** Arthur Andersson, FAIA; F. Christian Wise, AIA; Travis Greig, AIA; Leah Davis, AIA; Matthew Lewis, AIA; Christopher Ferguson, Assoc. AIA; Laine Hardy

**Photographer** Andrew Pogue Photography

**S**t. Stephen's Episcopal School is approaching the 65th anniversary of its founding. As the first co-ed Episcopal school in the United States and the first racially-integrated boarding school in the South, St. Stephen's has long been heralded as a progressive institution. The forward-thinking nature of the school began, however, with its architecture. Between 1949 and 1966, the Austin firm of Fehr & Granger designed nearly a dozen buildings for the campus, establishing a regional vernacular modernism that was characterized by spartan material choices and sensitivity to the site. Andersson-Wise Architects (AWA), the Austin-based firm of Arthur Andersson, FAIA, and Chris Wise, AIA, has designed five buildings for St. Stephen's since 2000. Their latest contribution, the Temple Dining Hall and Booth Student Center, upholds the ethos of that early architecture while artfully adapting it to the school's 21st-century needs.

The original 370-acre campus, located on an oak-covered ridge eight miles west of Austin, overlooks the Texas Hill Country. It was laid out in





three distinct zones — academic, residential, and athletic — that respond to the contours of the land and stands of live oaks. The Dining Hall and Student Center anchor the south end of a new pedestrian green and serve as a gateway between the academic and residential cores. “This was a wonderful project, integrated very carefully into the campus,” said Texas Society of Architects 2014 Design Awards juror Marlon Blackwell, FAIA. “The way that the buildings step themselves around the topography, link with campus circulation pathways, and then link that stepped topography into the public spaces in the building makes a really wonderful connection between the sense of the campus and the interior experience.”

Another careful siting consideration for AWA was the buildings’ relationship to the surrounding live oaks. “Everyone is drawn to shade,” said Andersson. “The trees are an essential element of the experience of the campus.” AWA’s work preserves the extensive canopy network, allowing the trees to become the real focal point of the campus. While the new Dining Hall and Student Center are striking interventions, AWA went to great lengths to ensure that they remain background buildings, deferential to the surrounding landscape.

Although there are multiple entrances to each building, a small, shaded plaza between them is where most visitors arrive, and it is from here that their formal dialogue is most apparent. Juror Andrea Leers, FAIA, described the design as “a beautiful combination of two structures of complementary and similar qualities.”

The two-story Student Center, with its loggia defined by slender, steel-pipe columns and an exposed metal deck, clearly expresses its tectonic language on the exterior. Limestone clads only the north wall, closest to the Dining Hall. Most of the facade is an exceptionally smooth, dark grey Portland cement stucco, created by heavily troweling or “burning” the final coat to a silky finish. Andersson studied the “Ocean Park” series by Richard Diebenkorn (1922–1993) for inspiration in selecting the stucco’s color palette. The California artist’s paintings led him to choose soft grays and blues, and their light guidelines informed the composition of the building’s stucco joints. “The lines,” said Andersson, “provide a layer and a texture to the building that animate it.”

The muted color palette is brought inside, lending a calming air to the spaces. This is augmented by Andersson’s affinity for low ceilings — often no higher than seven feet — that break the large common spaces into more intimate volumes. Occasionally a drywall ceiling peels away to reveal metal decking and painted steel beams. This is a technique AWA has used in each of its buildings on campus. By exposing the structure,

the way the building is constructed becomes the architectural experience, an appropriate move in an educational setting.

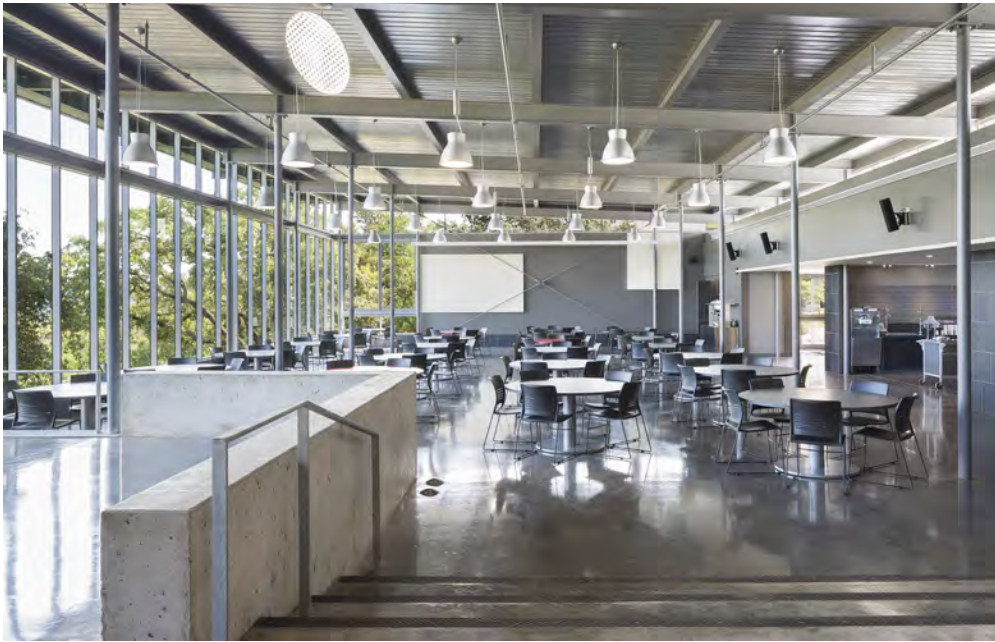
Across the plaza, the one-story Dining Hall appears dwarfed by its neighbor, though it has nearly twice the square footage. Limestone fin walls, a nod to the original architects of the campus, mark the building’s two entrances, but also serve to conceal the large volume of the dining room. “We did not want to attempt to emulate Fehr & Granger’s stone fin walls nor ignore them,” said Wise. “Instead, we sought a way to mediate the new with the old.” AWA selected a cool blue tone for the stucco portions of the facade, and a steel pergola casts sharp, rhythmic shadows across it. As the grade falls away to the north, the Dining Hall begins to cantilever over the hill.

Juror Tim Love, AIA, commended this project for its restraint. “In the tectonic theme that ran all the way through, the kit of parts was elegant, and it was especially played up in the solid concrete, stucco, and stone walls with a super-attenuated steel frame that all came together in the Dining Hall.” Of that space, he said, “It was almost transcendent.” Daylight pours into the soaring, 5,400-sf dining room from three sides, and slender 17-ft-tall pipe columns support the roof above. While the scale of the space is dramatic, it is the vast Hill Country view from the floor-to-ceiling storefront windows that directly connects it back to its site. This is AWA’s reminder that these buildings, while essential to the firm’s own formidable architectural legacy at St. Stephen’s, also integrate seamlessly with the rest of campus and the progressive tenets established there 65 years ago.

*This article was originally published in the November/December 2013 issue of Texas Architect and has been modified for the current publication.*

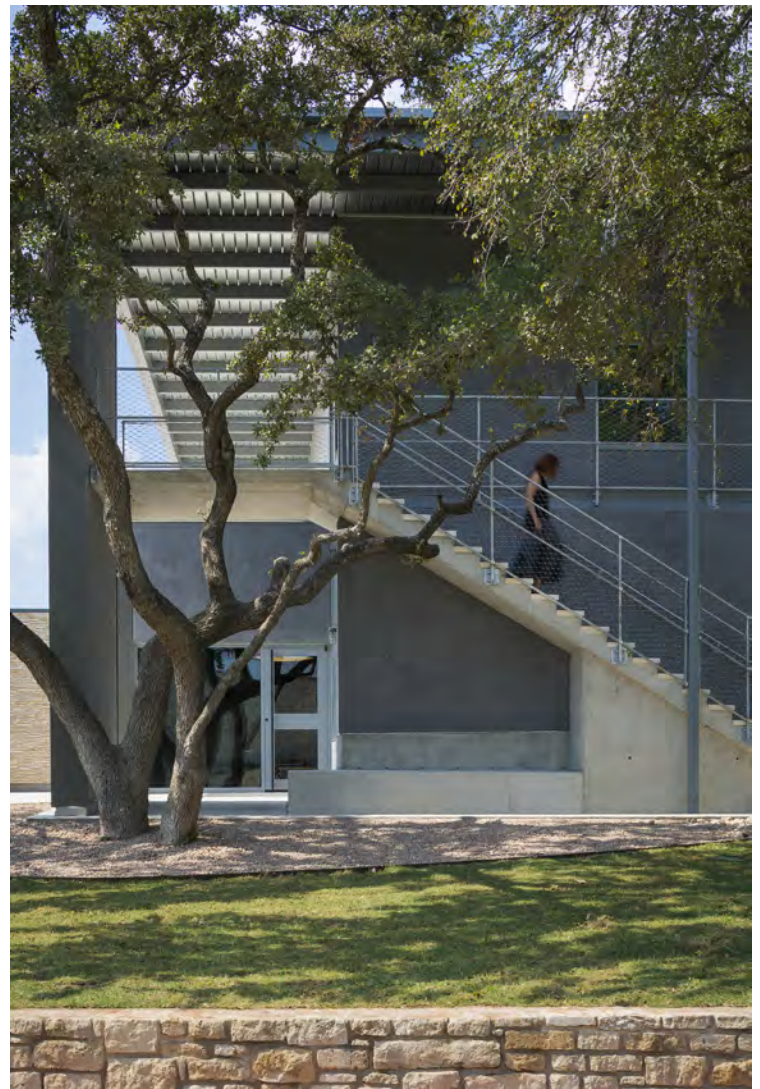
Brett Koenig Greig is an architect in Austin. She is currently working on a monograph about Fehr & Granger.





**Opening spread** Despite their very different programs, the Student Center (to the left) and the Dining Hall (to the right) maintain a strong dialogue through the use of complementary scales, materiality, and siting.

**This page clockwise from top** The Dining Hall features 17-ft-tall windows overlooking the Hill Country. Exterior stairs connect the Student Center to the campus green. The Student Center was sited to preserve the nearby mature live oaks. At the Dining Hall entry, a limestone wall is brought from the exterior into the interior.









2014  
Design  
Awards

# Mestizo City

by Phil Zimmerman, Assoc. AIA

**Project** Mestizo City, Miami Beach, Fla.

**Client** Art Basel Miami Beach 2012

**Architects** Muñoz & Company

**Design Team** Geoffrey S. Edwards, AIA; Henry R. Muñoz III; Robert Rodriguez; Theresa Wyatt; Chris Gutierrez; Pedro Cortez; Stephen Nelson; Larry Servin

**Photographer** Chris Gutierrez Muñoz & Company

**M***estizo*, or *mestizaje*, is an expression used historically to describe a blending of European and Latin or Native American cultures. Today, the term often illustrates a way of life prolific throughout the country and ingrained in places like San Antonio. These modified forms of Latino-Anglo traditions have flourished in well-knit, border-region communities, creating new cultural practices and patterns. Geoffrey S. Edwards, AIA, Chief Creative Officer of Muñoz & Company explains that “impromptu architecture, where people use nontraditional building materials to generate spaces that seem fresh, exciting, and vibrant,” is typical of San Antonio. Ideas of impermanence and color often associated with the *mestizo* culture inspired the conceptual basis for the firm’s award-winning installation, “Mestizo City.” Henry R. Muñoz III, Edwards’ partner, elaborates: “‘Mestizo City’ embraces the ideas of community-based thinking, taking informal culture and honoring it, elevating it.”

In 2012, “Mestizo City” made its debut at the annual art-world nexus, Art Basel Miami Beach, located in the heart of the city’s design district. Muñoz & Company wanted to create a project that would be both fun and fresh, and at the same time, the design team aspired to open a dialogue about regional parallels of *mestizaje* culture. “Miami is all about the mixing of cultures,” says Muñoz. “It is a city founded on the imposition or blending of Latin American cultures with mainstream culture in Florida.” For the design team, the opportunity to highlight the symbiosis of San Antonio and Miami was unique.

The project was installed within a relatively compact vacant urban lot in Miami Beach’s high-end design district. Drawing from the site’s context





**Opening spread** *Jarritos* soda bottles were chosen as an unconventional building module that represented Latin American culture and mestizo vernacular.

**This page clockwise from top left** *Brightly colored street art evoked the sense of free creativity and spontaneous inventiveness of the project. The cube was carefully constructed, with each vibrant band consisting of a single flavor of Mexican soda. At night, the installation transformed into a gleaming jewel box.*





of low-rise luxury retail storefronts, the architects created a temporary, inflated-rubber entry facade. “In San Antonio neighborhoods, many families have giant bouncy-castles in their backyards for parties,” explains Edwards. “We wanted to enclose the space in a guerrilla fashion.” The inflatable portal was emblazoned with *mestizo-ized* versions of the luxury branding prevalent throughout Miami Beach — a tongue-in-cheek observation regarding dichotomies between the opulence of Art Basel and the more relaxed sociocultural environments of South Texas.

Once they bounced through the installation’s threshold, visitors were confronted with the anchoring element of “Mestizo City,” an impressive yet whimsical multicolored cube. Almost as tall and wide as the surrounding single story buildings, the vibrant installation made clear reference to Donald Judd’s modernist sculptures in West Texas. From a distance, it was luminescent and appeared to be made of oversized glow-sticks. On closer inspection, however, the box turned out to be a creative

*As a tribute to the project’s temporary nature and the idea of architecture as an interactive environment, the cube was carefully dismantled, and the soda bottles were distributed for the delight of art patrons and bands of neighborhood kids alike.*

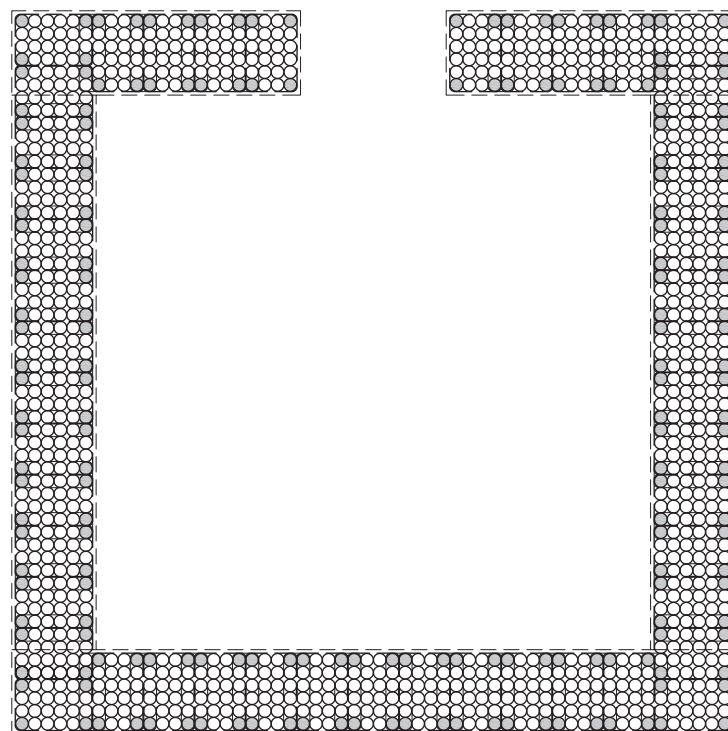
vernacular expression built almost entirely of unopened bottles of brightly colored Mexican *Jarritos* soda. Edwards explains: “We settled on the idea of *Jarritos* bottles because they are super-vibrant colors. The way light was able to interact with the color was exciting to us.” Muñoz continues: “The *Jarritos* seemed appropriate to us. They are part of everyday culture on both side of the Texas-Mexico border, and we thought the colors would resonate in Miami.”

Texas Society of Architects 2014 Design Awards juror Marlon Blackwell, FAIA, described the concept as “delightful” and capable of inspiring “sheer joy.” He noted, “It is one simple unit repeated many times to make something that is wonderfully dynamic.” The vivid cube can clearly be interpreted as an art object, which was partly the intention of the design team and appropriate to its venue. The architecture is more subtle and exists in the space and environment created between the cube and the shell of the project’s urban lot. Throughout the duration of the installation, “Mestizo City” was the site of various happenings: a Breakfast Tacos at Tiffany’s event, a concert by the Texas rock band Robert Rodriguez’s Chingon, and open discussions of *mestizo* style. The intimate spaces between the inflatable facade, neighboring buildings, and the shimmering core created the perfect setting for social interactions that articulate the mingling of cultures that inspired “Mestizo City.”

“The idea was to create this complete environment, an enveloping experience,” elaborates Edwards. In the evenings, the cube was lit and the project’s spatial relationships intensified. As a tribute to the project’s temporary nature and the idea of architecture as an interactive environment, the cube was carefully dismantled, and the soda bottles were distributed for the delight of art patrons and bands of neighborhood kids alike. “It is one of those great city events that has a dynamic life,” commented juror Andrea Leers, FAIA. “It was lit by night, colorful by day, and goes away gradually as it’s used up. It’s a wonderful idea.”

Phil Zimmerman, Assoc. AIA, practices architecture at DIGSAU in Philadelphia.

PLAN





2014  
Design  
Awards

# Thinkery

by Ingrid Spencer

**Project** Thinkery, Austin

**Client** Thinkery

**Architects** Koning Eizenberg Architects (Design Architect) and STG Design (Architect of Record)

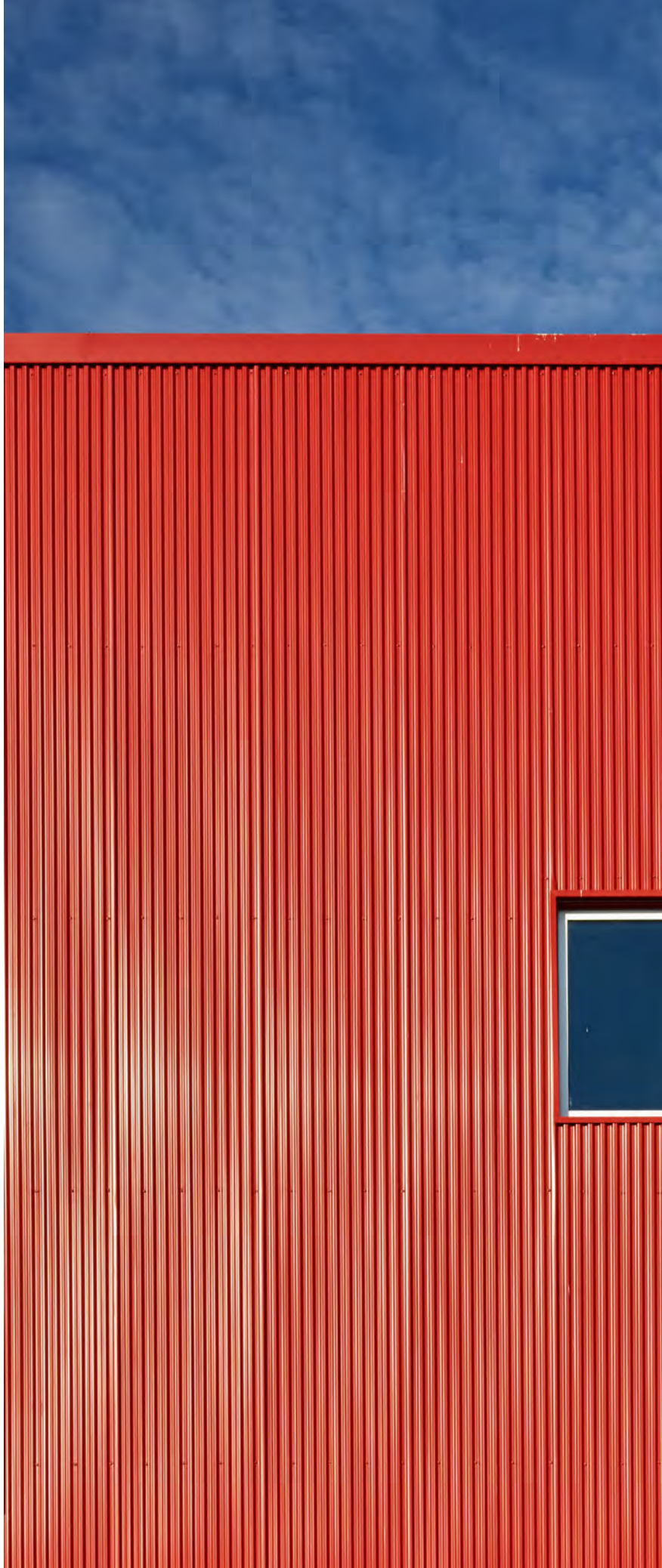
**Design Team** Koning Eizenberg Architects: Julie Eizenberg AIA; Hank Koning FAIA; STG Design: Jim Susman AIA; Marc Nightwine AIA; Lisa Retrum; Lina Murillo; Jeff Ervin

**Photographer** Casey Dunn Photography

Simplicity proved its effectiveness with the Texas Society of Architects 2014 Design Awards jury members when they witnessed the bold presence of Austin's new children's museum, the Thinkery, and dubbed it honor-award-worthy. "It's a wonderful play on the big box," said juror Marlon Blackwell, FAIA, about the 36,340-sf, LEED Silver-certified building. It provides a very nice framework for the exhibits and it's perfect for its suburban context." Located in Austin's rapidly developing Mueller district, 10-minutes by car from its old location downtown, the instantly iconic red structure has become a popular destination in a neighborhood that, once the site of Austin's old airport, now promises to become an important New Urbanist community, anchored by Mueller Lake Park, Dell Children's Hospital, and the museum itself. Designed by Koning Eizenberg Architecture, with STG Design serving as architect of record, the Thinkery strips away ornament in favor of functional flexibility in a warehouse-like structure — a shell for the many fun STEAM-based (science and technology interpreted through engineering and the arts, all based in mathematical elements) exhibits inside, designed by Gyroscop.

The building is made up of three connected boxes, one with a cantilevered second story jutting out over the covered entry. A "peeled back" perforated section of metal wall panel shades windows on the south-facing side, framing views of a park and playground, with the other three sides facing undeveloped areas that will soon host multi-use buildings.

Large groups and families approach from different doors but meet in the same central lobby which easily flows into several exhibit galleries distributed throughout the space, where new exhibits and a few from the previous location keep kids continuously engaged. Sections include:









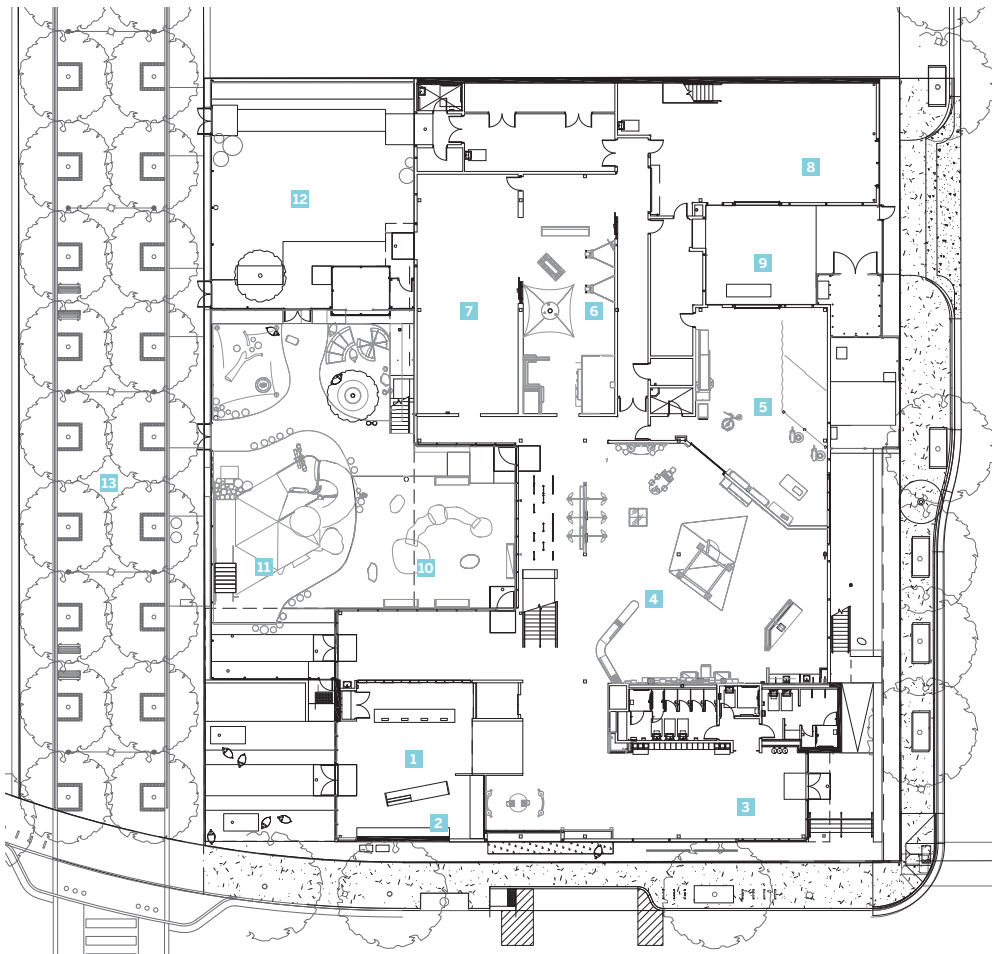
**Opening spread** *A signature bright red defines the Thinkery's exterior.*

**This page from the top** *The Light Lab is just one of the many inventive spaces for visitors both young and old. The simple, boxy volume of the building provides a straightforward container for the interior exhibits. Currents is a room full of devices for water play.*



**SITE PLAN AND FIRST FLOOR PLAN**

- 1 RECEPTION/MAIN ENTRY
- 2 THINKERY STORE
- 3 GROUP MEETING AREA
- 4 INNOVATORS EXHIBIT
- 5 SPARKS EXHIBIT
- 6 ILLUMINATION EXHIBIT
- 7 CHANGING EXHIBIT
- 8 WORKSHOP
- 9 SPARKS COURTYARD
- 10 RIVEROPOLIS
- 11 CLIMBER
- 12 EVENTS COURTYARD
- 13 PASEO





Innovators' Workshop, a 2,500-sf gallery that focuses on making and creative problem-solving; Spark Shop, a selection of tools and materials for older children to experiment with advanced designs; Our Backyard, an outdoor courtyard with a gigantic, sculptural, universally-accessible climber, stream, and benches; Currents, a room for water play and exploration; Kitchen Lab, a combination of science lab and kitchen; Let's Grow, where kids can play market or chef and learn about healthy eating choices as well as move their bodies in a fun, safe environment,

*The instantly iconic red structure has become a popular destination in a neighborhood that, once the site of Austin's old airport, now promises to become an important New Urbanist community.*

a story nook, and a protected, garden-themed space for infants and toddlers; and two changeable gallery spaces. According to Gyroscope president Maeryta Medrano, the climber especially was a foray into uncharted territory. Designed with multiple computer models and real-time tests, the sculptural masterpiece was years in the making, as were some of the other exhibits unique to the Thinkery, including a machine where kids can safely construct sculptures out of hot wax. "The fact that we could prototype such unique open-ended experiences is a testament to how willing the museum team was to reimagine what a children's museum could be," says Medrano of the project, which took six years from concept to realization. "The building, while small, really gave us the opportunity to have one space leverage another."

The jurors unanimously agreed on the project's virtues. "Very intelligent decisions were made about the push and pull of the volumes," said juror Tim Love, AIA. "The building provides a nice framework for the exhibits and the very carefully considered interior spaces," said

Blackwell. For STG Design's principal Jim Susman, AIA, the comments mean the jurors understood what the design team sought to accomplish. He says the completed building is just the right balance of window spaces and solid walls, exposed metals, exposed concrete, and wood. "There's not a lot of fussy details," he says. "We made it as honest, but as kid-proof, as we could."

He and the team also made the building environmentally sustainable. While solar panels on the roof provide on-site renewable energy, passive methods were also put in place to save energy and resources. Materials such as wood for a second floor bridge, an undulating slat-ceiling feature, main stair treads, and finishes were sourced and fabricated regionally. Building massing and retractable sunshades and exterior fins shade windows from the hot Texas sun. Non-potable water is used for all landscape irrigation, and plants were chosen for their low water needs.

"I think the Thinkery has accomplished a whole change of mindset about what's cool," says Koning Eizenberg principal Julie Eizenberg, AIA. Indeed, the change in attendance from the museum's previous incarnation proves her point. In August of 2013, while still at the downtown location, the museum had a total of 2,700 member households. Today, it has an estimated 12,000 members. For an institution with a goal of "equipping and inspiring the next generation of creative problem solvers," as Thinkery director Mike Nellis reveals, there's no doubt the design contributes to the package. "The building is bursting with energy," said juror Andrea Leers, FAIA. "The color, the displaced volume — it says what it is, and there's no disappointment whatsoever."

*This article was originally published in the July/August 2014 issue of Texas Architect and has been modified for the current publication.*

Ingrid Spencer is a contributing editor for Architectural Record and writes about architecture and design from Austin.



*The Story Nook looks out onto the adjacent park.*









2014  
Design  
Awards

# Dallas City Performance Hall

by Aaron Seward

**Project** Dallas City Performance Hall, Dallas

**Client** City of Dallas

**Architects** Skidmore, Owings & Merrill (Design Architect) and Corgan (Architect of Record)

**Design Team** Skidmore, Owings & Merrill: Jeffrey J. McCarthy, FAIA; Leigh S. Breslau, AIA; Nancy A. Abshire, AIA; Gabriel Wong, AIA; D. Stnton Korista; Corgan: Brian George, AIA; R. Kirk Johnson, AIA; Will Mitchell, AIA; Rachel Wittman

**Photographer** Hedrich Blessing Photographers

**A**mongst its neighbors in the Dallas Arts District, the Dallas City Performance Hall, the first phase of which opened in 2012, appears staid, even conventional. But a closer look reveals an elegant, orderly composition of spaces rendered in a few straightforward materials that is easy to understand, comfortable to use, highly functional, and economical enough to have been fully funded by a city bond program.

The Chicago office of Skidmore, Owings & Merrill, in collaboration with the Dallas office of Corgan, worked with the City of Dallas to determine the program for the performance hall. It had to serve the needs of a revolving cast of small- to medium-sized performing arts groups, handling everything from Broadway shows and jazz performances to symphonies and choral recitals. In order to complete the building in a timely and budget-conscious way, the team decided to divide the project into two phases. Phase One includes a 750-seat proscenium theater, an airy lobby with room for receptions and small performances, backstage support spaces, and an event space on the balcony level. Phase Two will include two smaller theaters, an art gallery, a cafe, and rehearsal and classroom spaces.

In plan, City Performance Hall's support spaces are arranged around the theater. "The layout originated from the interior of the hall itself," says R. Kirk Johnson, AIA, director of sustainable design at Corgan. "It is a European shoebox theater, basically a rectangular-shaped volume with flanking support spaces."

Theater consultant Schuler Shook and acoustic consultant Jaffe Holden determined the volume and sightlines of the interior of the hall and worked



with the architects to design the materials and surfaces to ensure the highest quality acoustical performance. In order to make the space flexible enough to handle amplified music, which requires absorption of sound waves, and acoustic music, which requires dispersal of sound waves, the team employed a dynamic system of 13 wool serge banners. The banners, which are double-layered with an air gap, can be rolled out for amplified performances or folded up for acoustic ones. White oak panels in the ceiling are set at an angle that is mathematically determined to optimize the movement of sound through the space. The stage is also equipped with wooden reflectors that help project sound out into the house. The team worked together to design the wooden seating and the blackened metal railing, all for best acoustic performance, and separated the balcony from the wall in order to keep sound moving around the space.

The predominant material of the building — you can tell this at 1,000 yards — is concrete, and it is used everywhere for both structural and architectural purposes. In most places, the walls are 18 in thick, though that goes down to 12 in thick in certain interior sections. Inside the hall, the team took advantage of the material's highly valued plastic properties to create an acoustical surface by using a variegated board-forming tech-

*The entire space looks out on Flora Street through full-height glass walls, reminding visitors of their relationship to the arts district and the city.*

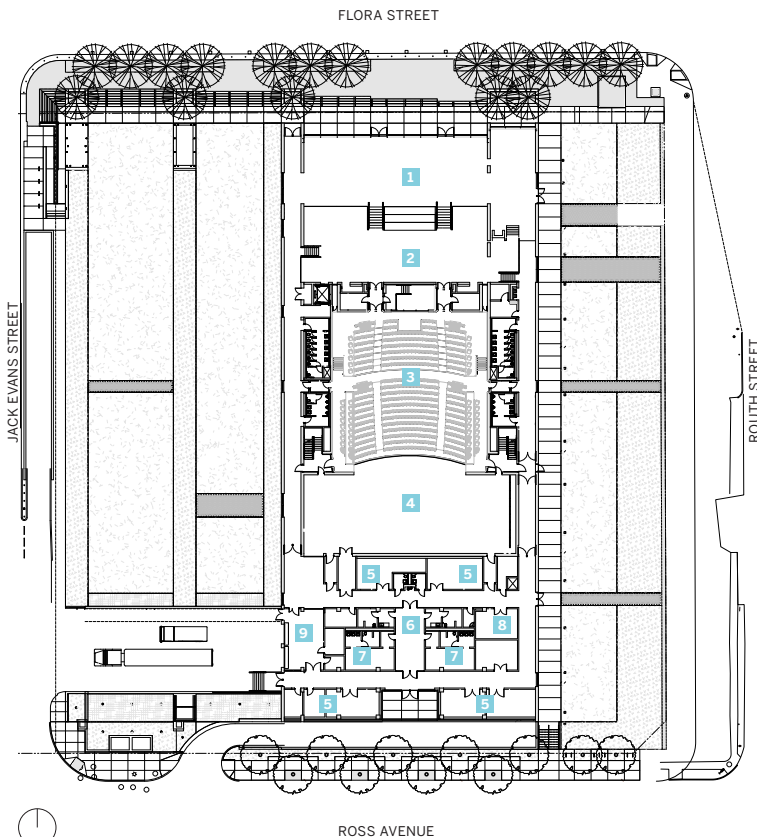
nique that leaves random impressions in the surface. The resulting fine-tooth grain of the expression is highly textural and helps disperse sound throughout the hall. The heavy mass of the concrete walls also helped the facility achieve an NC15 acoustical rating, an exacting classification that renders the hall deaf not only to the building's mechanicals (an under-floor ventilation system, by the way) but also to jetliners taking off and landing at nearby Love Field.

The concrete/white oak/blackened metal theme continues throughout the building's public and circulation spaces, which front and flank the hall. The lofty lobby space juxtaposes two prime design moves of the hall's interior: The wooden panels in the ceiling are fabricated in the variegated "board-formed" expression, while the walls are smooth. The entire space looks out on Flora Street through full-height glass walls, reminding visitors of their relationship to the arts district and the city.

The Texas Society of Architects 2014 Design Awards jury commended the project as a well-resolved theater and a successful urban building. "Much of the lightness that you find on the exterior, you also find on the interior," noted Marlon Blackwell, FAIA. "They are really in dialogue with each other." Juror Andrea Leers, FAIA, appreciated the building's rigor, while Mark Reddington, AIA, described the project as a "terrific execution of an idea of how to put an arts performance space in an urban setting."

"We wanted to enhance visual connectivity to the neighborhood," says Johnson. "We felt like we had an opportunity to delineate an urban edge and ground it to the streetscape, to create a gateway into the arts district. Ultimately, what we selected was to have public circulation be very visible, with lots of daylight, and framed views to the exterior."

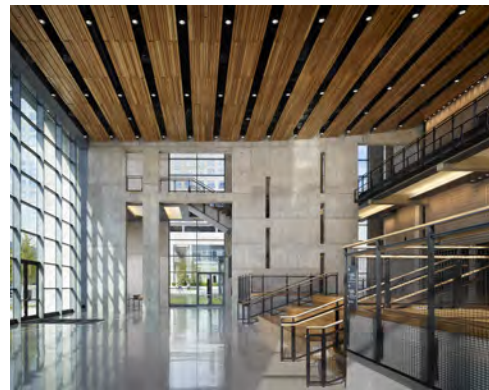
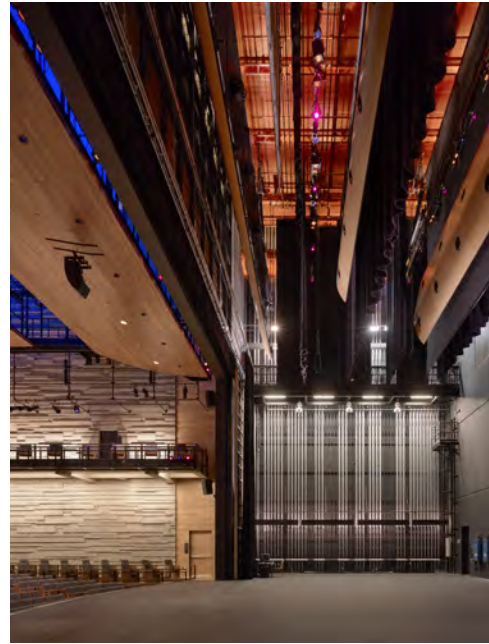
Aaron Seward is managing editor of The Architect's Newspaper and editor of its Southwest edition.



**SITE PLAN AND FIRST FLOOR PLAN**

- 1 LOWER LOBBY
- 2 UPPER LOBBY
- 3 HALL
- 4 STAGE
- 5 STORAGE
- 6 GREEN ROOM
- 7 DRESSING
- 8 WARDROBE
- 9 LOADING





**Opening spread** While the theater and acoustical consultants determined the layout of the theater, the architects selected the materials — concrete, white oak, blackened steel — and worked out a variegated board-forming technique for the interior of the hall, producing a textured wall surface that keeps sound moving throughout the space.

**This page clockwise** The circulation and other public spaces use the same material language as the interior of the hall. The stage and fly loft provide flexibility for a number of different performances. The variegated texture of the interior walls is reflected in the ceiling panels of the lobby. The performance hall looks out onto Flora Street through full-height glass walls. The wood panels in the theater ceiling are angled for ideal acoustic performance.







2014  
Design  
Awards

# Hughes Warehouse Adaptive Reuse

by Jen Wong





**Project** Hughes Warehouse Adaptive Reuse, San Antonio

**Architect** Overland Partners

**Client** AREA Real Estate

**Photographer** Dror Baldinger, AIA

A year and a half after moving into their new offices in the up-and-coming River North neighborhood of San Antonio, Overland Partners is still giddy over their clever renovation of the former Hughes Warehouse. And well they should be — the design is both tenderly respectful of the original structure and efficiently transformative, and has proven to be a fantastic workspace. The open office bustles with activity, and the conversational hum in the air is light. Said Texas Society of Architects 2014 Design Awards juror Andrea Leers, FAIA: “It made me jealous I couldn’t have an office like that.”

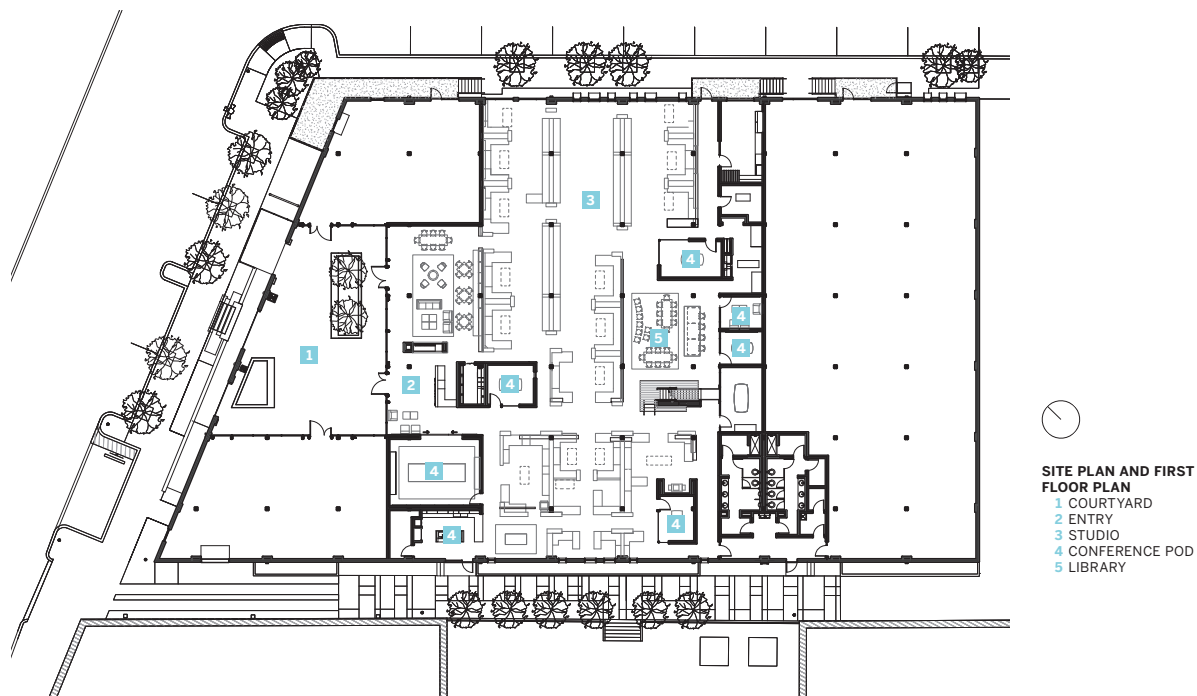
Built in 1918, the former plumbing warehouse suffered from the same sprawl-driven neglect as the rest of the neighborhood. Located along Jones Street, a defunct railway corridor, the warehouse was a handsome but weathered red brick building with broken clerestory windows and graffiti-covered loading docks. Inside, the expansive space boasted gorgeous longleaf pine ceilings, large timber columns, pop-up clerestories,



**Opening spread** *The original brick facade now acts as a screen for the active entry courtyard. Overland Workshop fabricated the perforated doors in-house, with assistance from River City Industries.*

**This page bottom left and right** *Interventions, including the conference pods, doors, and mezzanine stairs, are articulated in glass and steel.*

**Opposite page** *Closed conference areas provide spaces for meeting, while open office spaces encourage collaboration.*







and a concrete floor with character. Overland Partners was intrigued by the opportunity to revitalize a building that might help counter the outward pull of sprawl back into downtown, encouraged by the live-work projects beginning to emerge nearby.

With just a few precise and well-executed interventions, Overland Partners created their dream workspace while preserving much of the original building. According to juror Tim Love, AIA, it “was one of the projects that captivated most of the jury the earliest, and it had to do with the very intelligent decision to pull the enclosed space back from the existing brick wall to create what is almost a perfect courtyard.” Maintaining the tautness of the original brick facade, the architects cut back 1200 sf of roof (and leasable space) at a slight angle, inserting generous load-bearing curtain walls that front the three tenant spaces.

“This space is so much more valuable with the courtyard,” said principal Jim Shelton, AIA. The gains are almost disproportionate: creating an elegant entry sequence where there was none before; illuminating the historic interiors with a new intensity of light; and adding a sheltered outdoor extension of the workspace. Another intervention to the front facade was the installation of three substantial steel doors that face the former loading dock voids, adorned with a perforated pattern that converses with the developing cultural corridor along which the building sits.

The interiors of the building are treated as delicately as the exterior. “It’s a beautiful old building,” said project architect Patrick Winn. “Each insertion we did, we did very carefully and with great thought as to whether it was right for the old building.” All interventions are clearly articulated in glass and steel. Existing elements were cleaned up — the concrete floors diamond polished, a portion of the structural beams replaced with steel — but remain largely unchanged.

The renovation preserves the openness and industrial character of the original building and showcases its uninterrupted 18-ft ceilings. Beyond the reception area and lobby, which border the courtyard, the studio sprawls

from wall to wall, desks aligned to the structural grid. Open collaborative areas occur beneath pop-up clerestories, and three enclosed pods placed here and there provide intimate meeting spaces. A prominent stairway leads to the partial mezzanine located along the back wall, which provides panoramic views of the office and Ping-Pong for those in need of a break. Nestled underneath lies a bank of smaller conference rooms.

Less visible are the sophisticated systems that optimize the building’s performance: shade control that abides by the astronomical clock; automated lighting sensitive to occupancy and daylight levels; 65 kW solar panels on the newly insulated roof that meet 60 percent of the building’s energy needs; and an HVAC system that allows individual control of each conference room.

In efforts to maximize resource efficiency, materials were repurposed wherever possible. Furniture from the old office was re-milled and reassembled to create workstations that support the open office plan. Timber from the removed roof and ceiling was repurposed as stair treads and for board-formed concrete poured onsite. Sections of concrete floor that had to be saw-cut out became pavers in the alley. “We keep what we can, reuse what we can, and do it in a sustainable way,” said Shelton.

The major stimulus driving Overland Partners’ move was a desire to revitalize the office culture and increase collaboration. The completed renovation serves as a proof of concept, vastly improving the work environment while strengthening relationships with other businesses. The firm has since added 20 employees and will soon be expanding into one of the adjacent tenant spaces. In addition to housing more desks, the expansion will provide workspace for outside collaborators now eager to make the trip to Jones Street. The neighborhood has begun to flourish, building by building, and developers may look to the Hughes Warehouse as a strong case for future adaptive reuse.

Jen Wong is director and curator of the University Co-op Materials Lab at The University of Texas at Austin.



2014  
Design  
Awards

# Zilliant

by Canan Yetmen

**Project** Zilliant, Austin

**Client** Zilliant

**Architect** Gensler

**Design Team** Lance Yeary; John Mapes AIA; Rick Derinton; Adrianna Hong

**Photographer** Casey Dunn Photography

Austinites know well the 1950s Perry Brooks Building, a 12-story postwar office building, once the tallest in the city's skyline, which now sits at the heart of a booming downtown. After undergoing a make-over and being rebranded as Perry Brooks Tower, it is home to many of Austin's thriving tech and creative businesses. Among these is Zilliant, a business-to-business sales optimization firm, which was previously housed in offices along the outskirts of central Austin. Zilliant's standard, pre-developed space required workers to move between boxy offices to interact and collaborate with colleagues and to get into their cars to go to lunch. That disconnect — from the city and from each other — spurred Zilliant to commission Gensler's Austin office to create a collaborative, connected work space in a new prime downtown location. The idea of connection became a touchstone for the project's design, in large measure due to one of the project's major challenges: the integration of an old parking garage that abutted the Perry Brooks building. The parking garage was marketed as office space together with the building, but it offered nothing more than a vast, stripped-down concrete shell with only windows added. No mechanical or electrical systems were in place; the architects recall only a forlorn light bulb hanging from the ceiling.

This physical connection between the long, narrow Perry Brooks building, with its 5,700-sf floorplate and its dated, low-ceilinged office space, and the concrete parking garage built years later, presented only one in a





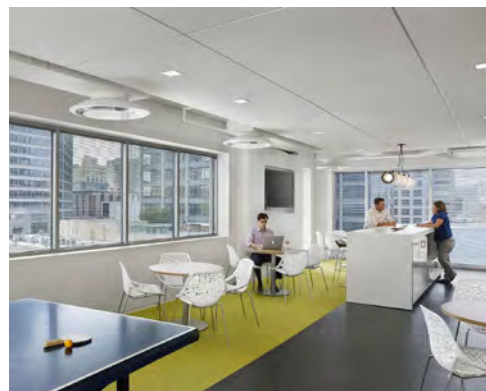




**Opening spread** Dubbed the “super huddle,” the central meeting space acts as a transparent fulcrum between front-of-house, public spaces and the secure work spaces to the rear.

**This page clockwise from left** The design encourages impromptu brainstorming and collaboration via whiteboards and chalkboards. The employee break room earned its prime corner location overlooking the heart of downtown Austin to encourage people to leave their desks and circulate through the office. Teleconferencing capabilities and collaborative open meeting spaces allow ideas to flow freely and spill over into all areas of Zilliant’s work.

**Opposite page** The generous, open floor plan in the converted parking garage accommodates workstations without becoming a dreaded cubicle farm.



series of challenges. For starters, removing the brick wall separating the two buildings revealed a difference in floor height. Instead of covering up this incongruity, the Gensler team, led by senior associate John Mapes, AIA, and associate Lance Yeary, opted to use the transition as a logical programmatic divider to separate the client-accessible and public spaces in the front from the secure work areas that occupy the converted parking garage.

The public spaces, which house reception, client conference rooms, training rooms, and individual work spaces for visiting customers, send a sleek and sophisticated message with a bright and casual (read: Austin) vibe. The demarcation line between office building and parking garage is a glass-encased conference room (dubbed the “super huddle”) that provides a visual connection between the two realms while maintaining a secure separateness. It acts as a fulcrum between the two spaces and encourages people to move around the space on their way to a prime-spot break room. Its amenities — coffee bar, Ping-Pong table and floor-to-ceiling windows — draw people from their desks for break and respite.

Open work spaces in the vast expanse of the former parking garage are broken down by organic groupings of workstations (no cubicle farm, this) and open, easy connection to a central core which houses semiprivate huddle rooms and video conference spaces, which are essential to Zilliant’s work. Modest-sized private and semiprivate meeting spaces and a small employee lounge are also housed here. No one, not even the CEO, has a private office. The quieter science and engineering work spaces are separated from the interactive

administrative, marketing, and sales teams by the central core, but circulation between the two is open and flows easily. Talk from meetings can seep out into common areas, keeping teams connected to projects outside their direct sphere, an essential component for generating ideas and continually innovating Zilliant’s product. Among the office’s most popular features are whiteboards built into the walls, which encourage people to brainstorm ideas and discuss work anywhere, anytime.

The unique interaction between the two newly united spaces was a strong attraction for the Texas Society of Architects 2014 Design Awards jury, who commented on the quality of the workspace and the revival of the parking garage. Juror Andrea Leers, FAIA, said it is “a very, very intelligent reuse of a space that would otherwise be hard to conceive as anything but parking.” She notes: “Revealing the original structure helps us remember that it was parking. But it looks like a wonderful workspace, and it is especially interesting that they integrated a floor of the existing building as well.” Marlon Blackwell, FAIA, agreed, calling it “a wonderfully thoughtful insertion.” He said: “The garage acts as this frame in which the strategy is to dance and move around and through the frame. The frame becomes a role-player in the interiors and a spatial definer, but ultimately what makes it work is the careful sequence of spaces and a very restrained palette that allows the parking garage to hold its own in the space, so they resonate with each other.”

Canan Yetmen is an Austin-based writer.







study

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MORE

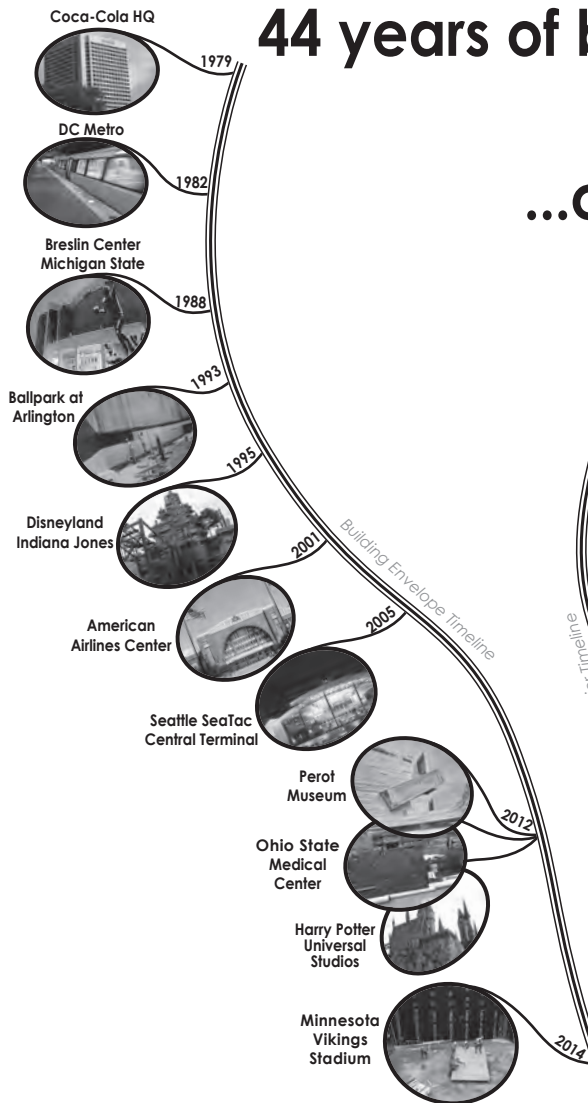
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Experimental and unique systems define Austin-based Ten Eyck Landscape Architects' elegant living walls. With projects in a variety of climates, the firm excels at creating site definition perfect for its context.

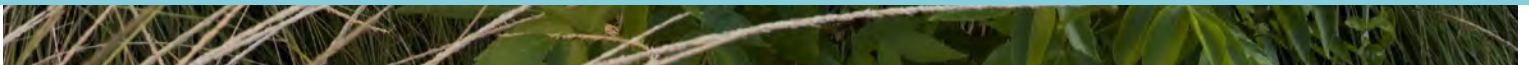


# Portfolio: Living Walls

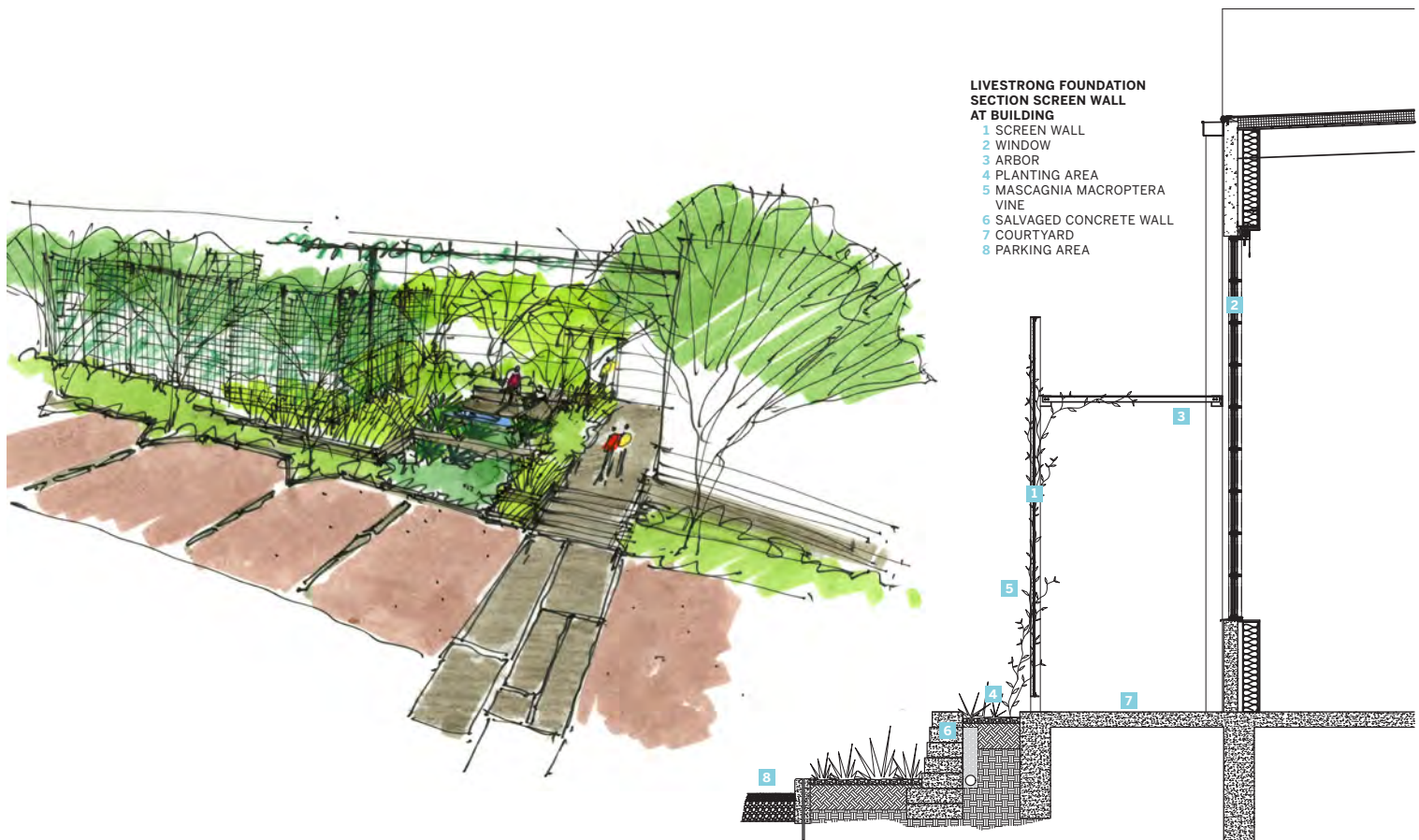
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**Ten Eyck's Vertical  
Gardens**

*Christopher Ferguson,  
Assoc. AIA*







## Ten Eyck's Vertical Gardens

by Christopher Ferguson, Assoc. AIA

*Ten Eyck's genius is in blending the transition between architecture and garden through clever reinforcement of natural systems that offer shade and water.*

It's about 20 paces from the sidewalk to the glassy entrance of the Livestrong Foundation's corporate headquarters in East Austin, but even in that short distance, people are often overcome by a great temptation to simply sit and stay awhile. Dappled sunlight filters through a canopy of leaves overhead, while a low,

cast-concrete fountain rests in a planting area, waves of water lapping over its edges gently as if to whisper a tune complementary to the quiet hum of street traffic beyond. A salvaged-concrete seat adjacent to the fountain is cool to the touch. Surrounded by young trees, it offers a moment of intimacy, removed from the main circulation path that defines the entry to the building. A simply detailed, steel vine wall (developed in collaboration with Lake|Flato Architects) chases one side of the facade, stop-

ping just short of the fountain and turning at a right angle to provide another small courtyard space defined by a playful porosity.

On the most oppressive of summer days the garden thrives, thanks to the sensitive planning and planting of Christy Ten Eyck and Ten Eyck Landscape Architects of Austin. Over 17 years, the practice has built up a diverse portfolio of projects that vary by scale, locale, and program. Yet there is a consistency in this body of work that stems from a fundamental desire for regional placemaking. Spaces are organized to facilitate social interaction and proportioned to feel comfortable. Ten Eyck's genius is in blending the transition between architecture and garden through clever reinforcement of natural systems that offer shade and water.

The vine screen at the Livestrong Foundation is a compelling testament to those ideals, just one of several successful "living wall" systems Ten Eyck has implemented in recent years. Its webbed, steel mesh, which disappears when viewed from a distance, allows the native vines a foothold to hover, drape, and dangle. The result is a composition that feels

HAND DRAWING BY CHRISTINE E. TEN EYCK, COURTESY TEN EYCK LANDSCAPE ARCHITECTS.





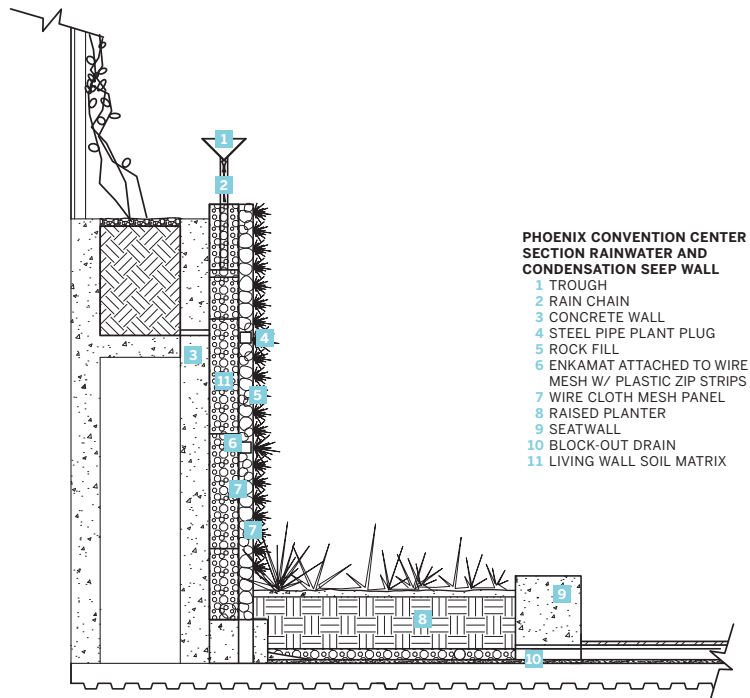
**Opposite page** *Sketch of the living wall at the Livestrong Foundation in Austin.*

**This page clockwise from top left** *The vine wall and layered planting at the Livestrong Foundation provides protection from the adjacent parking lot, creating a cool and comfortable courtyard patio. At the Phoenix Convention Center, three steel saucers connected by a bronze rain chain are a playful way to irrigate the living wall using water harvested from the building's air-conditioning units. The living wall creates a lush backdrop to this urban plaza and integrated seating design.*

both celebratory and understated, a backdrop for courtyard activity while also a showpiece for the plantings themselves.

This idea resurfaces at the Phoenix Convention Center in Arizona, here incorporating a novel water-harvesting system fed by condensate from the building's air-conditioning units. Three enigmatic steel saucers connected by a bronze rain chain are poised atop one end of the gently sloped wall, a whimsical gesture that further emphasizes the point of water collection. The assembly of the vertical gabion wall below allows red granite rocks to conceal an inner cavity of lightweight planting soil, seed mix, and filter fabric. Three-inch steel pipes puncture the layer of granite at random, serving as plugs that easily receive native plantings. Once inserted, the vegetation is irrigated with harvested water and left to overtake the surface area of the wall at its own discretion.

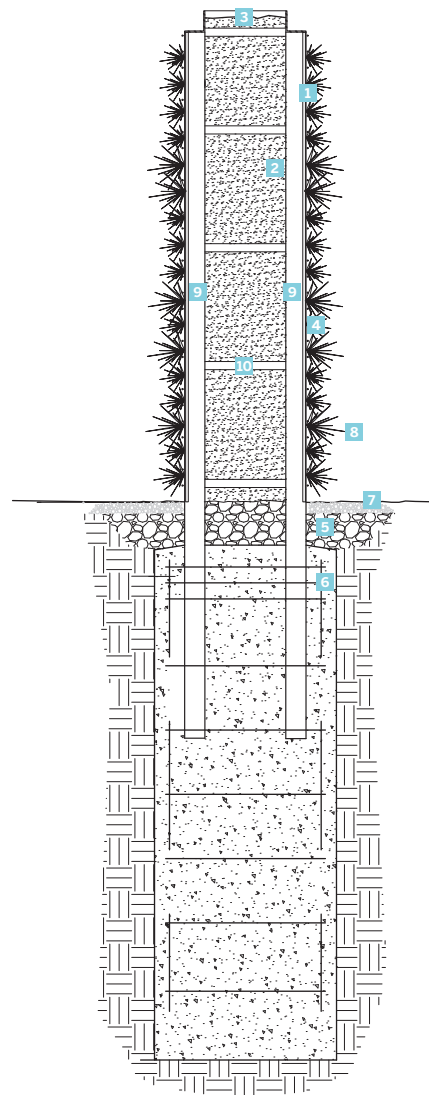
A second seep-wall system can be found in nearby Mesa, Arizona, at Arizona State University's Polytechnic Academic Campus. Here, Ten Eyck addressed a need to return the ecological function of water flow to the







**ASU POLYTECHNIC CAMPUS  
SECTION BIO-SEEP WALL**  
1 WOVEN WIRE CLOTH  
2 LIVING WALL SOIL MIX  
3 IRRIGATION LATERAL  
4 ENKAMAT ATTACHED TO WIRE  
5 COMPACTED GRAVEL  
6 CONCRETE FOOTING  
7 DECOMPOSED GRANITE  
8 NATIVE PLANTS  
9 STEEL POST  
10 STEEL PIPE BRACE



site, which suffered constant flooding prior to intervention. By organizing four comfortable courtyards around academic programs that feature outdoor learning areas and a performance area, the once-paved-over, 21-acre former air force base was transformed into an

*Ten Eyck's living wall systems are characterized by a sense of delight and restraint, a timelessness imbued with the values of their contexts.*

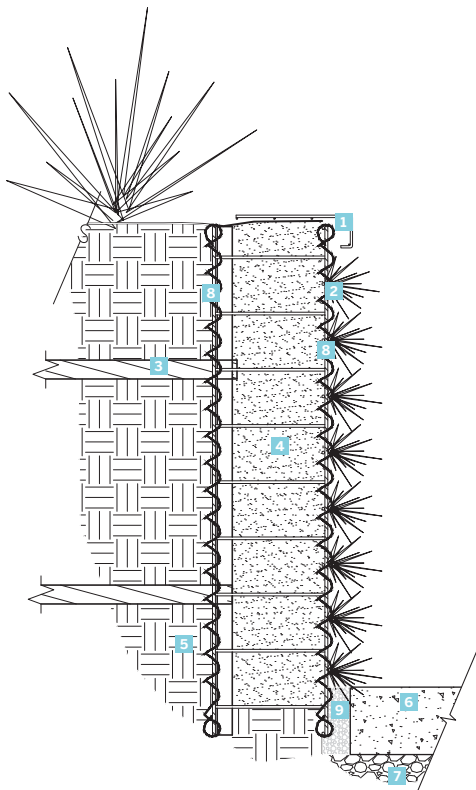
“oasis of learning” that capitalized on reinterpreted natural forms such as *tinajas* (depressions in bedrock formed by running water, often below waterfalls), arroyos (dry, flat creek beds that fill during heavy rains), and seeps (areas where groundwater reaches the earth's surface) to channel storm water with elegance and efficiency. Today, populated by native canyon plantings and a bioremediation pond, the Desert Riparian Wetland Court features the free-standing 52-foot-long seep-wall as the sunken courtyard's centerpiece.

Back in Austin, the desire to retain water is replaced by the need to retain earth at a Tarrytown residence. The new home, resting on a small hill and bounded by a tricky site, received a series of lush, terraced gardens in order to navigate a grade change that allowed a curved, gravel and concrete drive to conceal a sub-level, front-facing garage and half basketball court. Instead of load-bearing rock, a trinity wire basket and tie-back system used soil and planting material to retain earth. This enabled the surface area of the wall to be completely planted to prevent erosion and aesthetically soften the vertical surfaces. Ten Eyck also restored a neighboring creek bed with riparian planting and added a floating, circular ipe wood deck and winding retaining wall planted with maidenhair fern and columbine.

Ten Eyck's living wall systems are characterized by a sense of delight and restraint, a timelessness imbued with the values of their contexts. Yet the living walls remain just one outlet for this office's brand of sensitive place-making, and these spaces, like Ten Eyck itself, are worth revisiting time and again.

Christopher Ferguson, Assoc. AIA, is an architectural designer at Andersson-Wise Architects in Austin.





**TARRYTOWN RESIDENCE  
SECTION STEEL MESH BASKET  
RETAINING WALL**

- 1 TRUSS WALL CAP
- 2 PLANT PLUGS
- 3 SOIL NAIL
- 4 BACKFILL W/ APPROVED  
TOPSOIL AND SEED MIX
- 5 NATURAL/UNDISTURBED  
SUBGRADE
- 6 CONCRETE DRIVEWAY
- 7 COMPACTED SUBGRADE
- 8 STEEL MESH RETAINING  
WALL/TRUSS WALL
- 9 PEA GRAVEL JOINT



**Opposite page left and right** At Arizona State University's Polytechnic Academic Campus, a bio-seep wall rises behind a circular concrete harvested water feature and bench in the Desert Riparian Wetland Court. The palette of regional plantings is employed thoughtfully throughout the project, creating a collage of scales, colors, and textures.

**This page clockwise** from top left In Austin at a Tarrytown residence, Ten Eyck utilizes a trinity basket and tie-back system to retain the earth in a way that allows the vertical surfaces to receive planting. The arcing driveway of gravel and concrete is highlighted by the lush layers of the living walls. The terraced approach to this landscape solved several grading issues with layers of texture and soft planting.





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## A Cultural Shift

written by Audrey Maxwell, AIA

photography by Perkins + Will Dallas and Julie Pizzo Wood



The Perkins+Will (P+W) Dallas lobby offers a crisp, vaguely corporate feel. Step into the office of Ron Stelmarski, AIA, however, and you've entered another realm. The walls are plastered with hand sketches, renderings, and inspirational clippings. Catalogs of the firm's work are stacked haphazardly on shelves, models vying for any remaining space. Peel back the layers, and you might find the anonymous white walls of the original office. Stelmarski is unapologetic. Indeed, he seems to revel in the seeming disarray. As it turns out, this is exactly why he was brought to Dallas: to shake up a tidy, straight-laced office that had high profits but inconsistent design standards.

By 2011, the former Dallas-based firm of Collins Reisenbichler Architects, which was acquired by P+W in 2002, had built a solid business model. Now, leadership felt, it needed a liberal infusion of design to boost it to the standards of the national P+W brand. The company needed someone with design chops, stamina, and boundless passion. Stelmarski fit the bill. He had spent ten years in the company's established Chicago office, working on

a diverse array of projects from branding, to skyscrapers, to master plans. There he operated in an environment of high design under the tutelage of Ralph Johnson. Texas, in contrast, resembled an uncharted frontier.

Stelmarski became design director of the Texas practice and, once settled in Dallas in 2012, faced the task of transforming the 130-person Dallas office and the 30-person Houston

*The company needed someone with design chops, stamina, and boundless passion. Stelmarski fit the bill.*

office. He remembers grappling early on with the enormity of the challenge. How was he going to reverse the mindset? His Southern counterparts were reactive, their efficient processing of projects perpetuating the status quo. He needed to tip the scale toward creativity and mold a new design-focused office culture. Ultimately, he decided to put his words into action. The poster on his door says it all: "The only way to do it is...to do it."



**Previous page** A Chicago transplant, Ron Stelmarski, AIA, is the design director of P+W Dallas.

**Right** He has pushed the office in a new direction with design at the forefront of the cultural shift.



He set himself to task. “I want to create great, exemplary projects so I can say to everyone: *Hitch onto this*,” he explained. There was no better way to show the value of good design, he thought, than to amass a collection of successful buildings. His uninhibited zeal has led to long hours and extreme multitasking. He travels constantly between the offices, trying to keep his

*Stelmarski argues that, as the redefined value system takes hold, emphasizing a design-based practice, the cultural balance will continue to shift from reactive to creative.*

hands in as many projects as time will allow. “I just want us to get to a baseline and then start to get even more creative,” he said of his mission. “Once people here are working on projects that gain notoriety, it will become a feedback loop.”

Stelmarski hasn’t stopped there. He is slowly tearing down the walls — both figuratively and literally — in an effort to overhaul office culture. Signs of progress are visible

everywhere. A portion of one floor has been converted to open office space, fortress-like cubicles replaced with low benching systems. Foam-core boards scattered throughout the office function as interactive pin-up space for employees. Underutilized before, models have resurfaced, and Stelmarski is capitalizing on their collaborative nature. He becomes animated when describing one model for a recent pursuit, one of many traits that indicate his influential leadership: His passion is contagious, clearly contributing to the engagement and galvanization of staff.

Stelmarski aspires to develop a pride in idea-making once again. That will mean both elevating design and making the creative process less intimidating. He has already expanded opportunities for dialogue through regular group discussion and project critiques like the Design Advocacy Group. By encouraging individual input, he hopes staff will stake a claim in the process. He admits they are still a corporate firm, saying: “There’s a certain level of quality that comes with some sameness. Everyone is trying to find their own identity but also make sure it’s not just about them, it’s about P+W.” Stelmarski argues that, as the redefined value system takes hold, emphasizing

a design-based practice, the cultural balance will continue to shift from reactive to creative.

Three years after his arrival, a revamped portfolio of P+W buildings is taking shape in Dallas. An office tower for The Richards Group will contribute to the densification of Uptown, while Fire Station 27 adds color to the Park Cities. A new student complex for Bishop

*The walls are plastered with hand sketches, renderings, and inspirational clippings.*

Lynch High School in East Dallas is also under construction. Each is the initial product of an ambitious cultural shift being crafted by Stelmarski, who is out to prove that good design is also good business. Attention remains focused on his progress, yet he remains calm and collected, conceding only slight anticipation: “We’ve had a few years now to let things simmer. What finally gets cooked up and served — you wonder what it’s going to look like. I hope it’s good.”

Audrey Maxwell, AIA, is a partner at Michael Malone Architects in Dallas.





# REACTIVE CREATIVE



**This page clockwise from top left** Stelmarski encourages model making; the team uses this series of massing studies to quickly test different design ideas. He often draws this sketch when explaining working environments where design is valued. A temporary pin-up space, filled with design inspiration, renderings, and project references, now occupies a prominent space in the P+W office.



# A Brick the Bears Call Their Own

An Old Friend Frames the New Face of Baylor

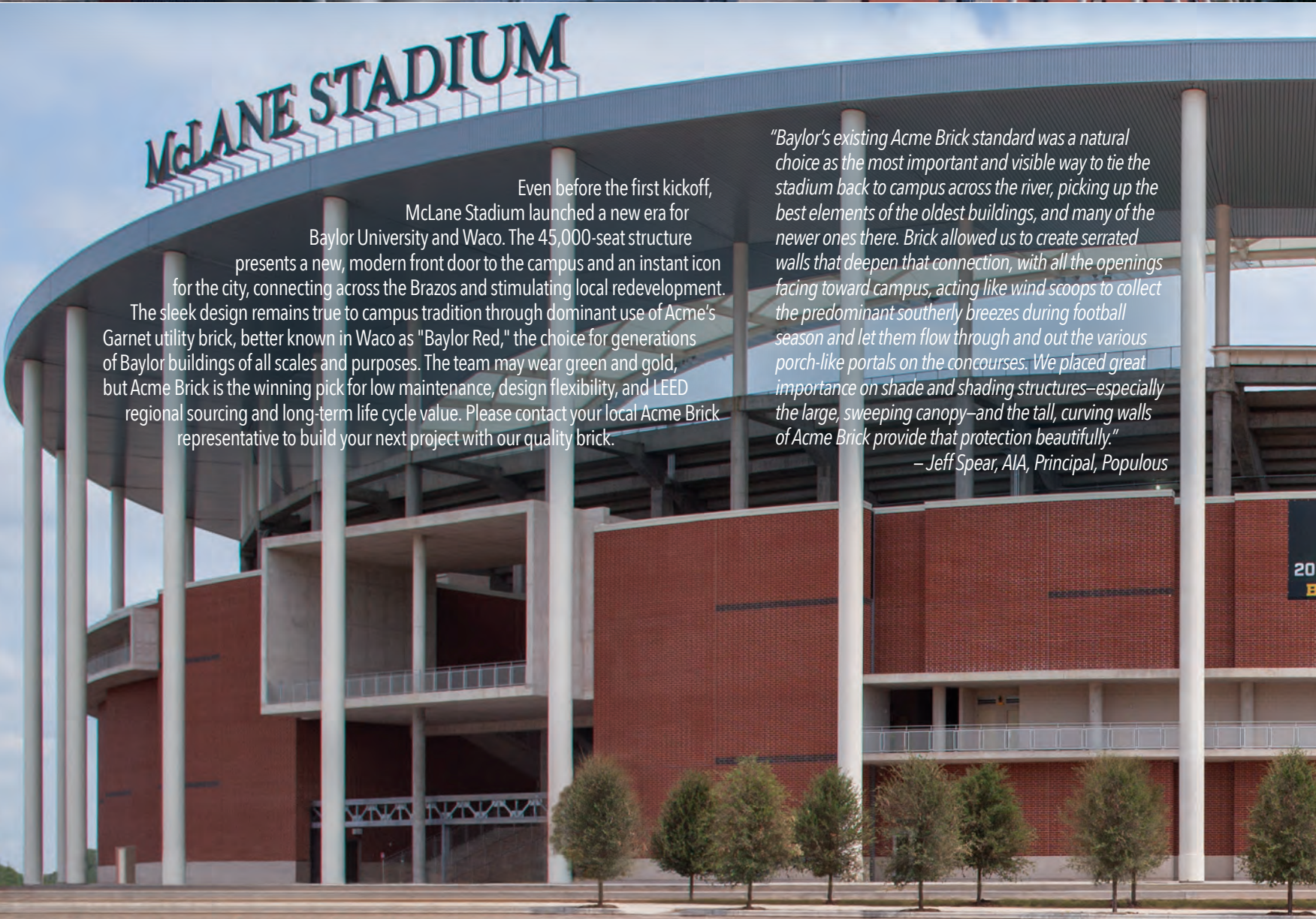


## McLANE STADIUM

Even before the first kickoff, McLane Stadium launched a new era for Baylor University and Waco. The 45,000-seat structure presents a new, modern front door to the campus and an instant icon for the city, connecting across the Brazos and stimulating local redevelopment. The sleek design remains true to campus tradition through dominant use of Acme's Garnet utility brick, better known in Waco as "Baylor Red," the choice for generations of Baylor buildings of all scales and purposes. The team may wear green and gold, but Acme Brick is the winning pick for low maintenance, design flexibility, and LEED regional sourcing and long-term life cycle value. Please contact your local Acme Brick representative to build your next project with our quality brick.

*"Baylor's existing Acme Brick standard was a natural choice as the most important and visible way to tie the stadium back to campus across the river, picking up the best elements of the oldest buildings, and many of the newer ones there. Brick allowed us to create serrated walls that deepen that connection, with all the openings facing toward campus, acting like wind scoops to collect the predominant southerly breezes during football season and let them flow through and out the various porch-like portals on the concourses. We placed great importance on shade and shading structures—especially the large, sweeping canopy—and the tall, curving walls of Acme Brick provide that protection beautifully."*

*— Jeff Spear, AIA, Principal, Populous*







**From the earth, for the earth.®**

LEED-accredited engineers and full-service support

**McLane Stadium**  
**Baylor University, Waco**

**architect**  
Populous, Kansas City

**general contractor**  
Flinto/Austin

**masonry contractor**  
Quality Brickworks,  
Robinson, Texas

**Acme Brick material**  
Garnet utility brick







BALDRIDGE  
ARCHITECTS

LEGGE LEWIS LEGGE

JASON SOWELL

THOUGHTBARN

DESIGN WORKSHOP  
LANDSCAPE ARCHITECTURE,  
URBAN DESIGN

P R E S E N T S

# LIGHT NIGHT

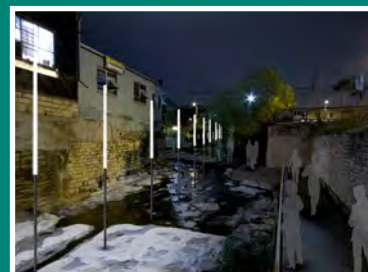
NOV.

13

ON WALLER CREEK

(Between 5th St. and 7th St.)

SUNSET TIL LATE



**JOIN THE FUN AT CREEK SHOW** As the sun sets on Waller Creek, five site-specific light installations will be revealed. These installations, all created by Austin-based architects and landscape architects, will illuminate Waller Creek in new and exciting ways. See the designs, hear local music and learn more about the future of Waller Creek. More information at [www.creekshow.com](http://www.creekshow.com)

**ABOUT WALLER CREEK** As a non-profit partner to the City of Austin, the Waller Creek Conservancy transforms and sustains Austin's Waller Creek, creating an extraordinary urban place that connects, surprises and inspires all of us. The visions for this 1.5 mile stretch of the creek in the eastern portion of downtown is a chain of parks and connected trails that will be a green artery for all of Austin to enjoy.



Waller Creek Conservancy

LIGHT NIGHT MADE POSSIBLE BY:

Pentagram HEARD



Word of Mouth  
[wordofmouthcatering.com](http://wordofmouthcatering.com)

EMPIRE



## Perforated House, Houston

**Contractor** Burrow Studio

**Consultants** **ENGINEER:** CSF Consulting

**Resources** **COUNTERTOPS:** DuPont Zodiac; **STAINLESS STEEL GUARDRAIL:** Jakob Rope Systems; **METAL STAIR FABRICATION:** Crow Corporation; **WESTERN RED CEDAR SIDING & DECKING:** Clark's Hardwood & Lumber; **CORRUGATED & PERFORATED CORRUGATED METAL FACADE:** MBCI; **TYVEK:** Tyvek; **ENTRY DOORS:** Fleetwood Doors & Windows (Ram Industries); **DOOR HARDWARE:** Rixson Offset Pivot; **DOOR HARDWARE:** FSB; **BREEZEWAY DOORS:** Loewen (Exclusive Window & Doors of Houston); **RAM WINDOWS:** RAM Industries; **MASTER BATH TILE:** Waterworks; **PAINT:** Benjamin Moore NO-VOC (Southwestern Paint Company); **BATHROOM TILE:** DalTile; **COOKTOP, DOWNDRAFT, DISHWASHER, AND DOUBLE OVENS:** Bosch (K&N Builder Sales); **WINE REFRIGERATOR:** U-line (K&N Builder Sales); **REFRIGERATOR:** Kitchen Aid (K&N Builder Sales); **SYSTEMS KITCHEN:** Leicht (Arete Kitchens); **HALF BATH SINK:** Alape (Morrison Supply Company); **KITCHEN FAUCET:** Grohe (Morrison Supply Company); **SINKS, TOILETS, BATH/SHOWER:** Kohler (Morrison Supply Company); **THERMOSTAT:** Nest; **DINING FIXTURE:** Moooi (Lighting Unlimited); **GENERAL LIGHTING:** Elco (Lighting Unlimited); **CEILING FAN:** Modern Fan Company (Lighting Unlimited); **SINK LIGHTING:** Artemide (Lighting Unlimited); **RHINO:** McNeel

## (Almost) All-American House, Houston

**Contractor** Lantz Full Circle Build

**Consultants** **PROJECT DETAILING AND CAD DRAFTING:** Reese Design Services; **GEOTECHNICAL:** A&R Engineering and Testing; **STRUCTURAL:** Matrix Engineers; **WATERPROOFING:** Price Consulting; **LEED:** PSL Integrated Solutions, Contacts Consultants & Architects; **LIGHTING:** LIGHT

**Resources** **METAL MATERIALS:** Torres Fence Company (Dow Fence); **FENCE FABRICATION:** HMI-Tx, Alberto Bonomi; **METAL WINDOWS:** Fleetwood Windows & Doors, RAM Industries; **TILE:** Fireclay Tile, Clayhaus Ceramics, Syzygy Tile; **TERRAZZO:** American Marble Mosaic Company (Cactus Canyon Quarries, Texas Architectural Aggregate, Key Resin Company); **ACOUSTICAL CEILINGS:** Chicago Metallic; **SOLAR ENERGY SYSTEMS:** Lighthouse Solar; **FIBERGLASS GRATING:** Strongwell; **COUNTERTOPS:** Corian; **FAUCETS:** Waterstone

## Green Lantern, San Antonio

**Contractor** Withheld at owners request

**Consultant** **STRUCTURAL ENGINEER:** Lehmann Engineering

**Resources** **CAST-IN-PLACE CONCRETE:** Fly-Ash Concrete; **WOOD DECKING & RAINSCREEN SIDING:** Angelim Wood (Austin Wholesale Deck Supply); **SHEATHING & TAPE:** Huber ZIP System® Wall Sheathing; **INSULATION:** Polycel Foam Insulation Sealant; **GARAGE DOOR & OPENER:** Raynor & Chamberlain LiftMaster (Hollywood Crawford); **EXTERIOR DOOR & WINDOWS:** Sierra Pacific Windows (J.P. Hart Lumber); **INTERIOR DOORS:** Capital Hardwoods & Millwork (Capital Hardwoods & Millwork); **TILE:** DalTile; **PAINT:** Sherwin Williams; **KITCHEN APPLIANCES:** Viking & Miele (Morrison Supply of Austin); **BATHROOM FIXTURES:** Kohler (Toilet & Faucet), Toto (Toilet), Flawless (Medicine Cabinet), Kraus (Faucet), Signature Hardware (Sink Basin & Tub), Nameek (Sink Basin), Dryden (Showerhead), Delta (Shower Valve), Whitehaus; **WATER HEATERS:** Rinnai; **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Daikin AC (Direct Expansion Solutions); **MECHANICAL (FANS):** Big Ass Fans; **ELECTRICAL LIGHTING:** Lucifer Lighting Company; **LIGHTING CONTROLS (INTERIOR):** Radio RA (Lucifer Lighting Company); **LIGHTING CONTROLS (EXTERIOR):** Leviton Home Automation (Lucifer Lighting Company); **ELECTRICAL POWER GENERATION:** Schott Photovoltaic Solar Panels; **DESIGN SOFTWARE:** Autodesk - Revit (Enceptia); **SOLAR LIGHT TUBES:** Sola-Lite Incorporated

## Hog Pen Creek Residence, Austin

**Contractor** Don Crowell Builders

**Consultants** **STRUCTURAL ENGINEER:** Datum Engineers; **LIGHTING DESIGNER:** Studio Lumina; **SPECIFICATIONS:** Introspec;

**LANDSCAPE ARCHITECT:** Garden Design Studio; **FURNISHINGS:** Abode|Fern Santini Design; **SURVEYOR:** Bury + Partners; **ARBORIST:** Don Gardner Consulting Arborist

**Resources** **BOARD-FORMED CONCRETE:** Boothe Concrete; **CONCRETE FLOOR POLISHING:** Amerete; **OUTDOOR MODULAR FIRE-PLACE SYSTEM:** Earthcore Isokern; **STRUCTURAL STEEL FRAMING:** Spillar Custom Hitches; **STEEL PILE FOUNDATIONS AND SHORELINE BULKHEAD:** Signor Enterprises; **MISCELLANEOUS STEEL FABRICATIONS:** Smith Welding ; **CLEAR MAPLE MILLWORK:** Max Rockoff Cabinets; **FINISH CARPENTRY:** Thompson Woodworking; **LUMBER IPE DECKING, WESTERN RED CEDAR SIDING, DOUGLAS FIR RAFTERS/JOISTS AND ROOF DECK:** US Lumber Brokers; **STANDING-SEAM PAINT GRIP METAL ROOF:** David Ramm Roofing & Sheet Metal; **FLAT-SEAM PAINT GRIP METAL SIDING:** Jaeger Roofing; **WOOD WINDOWS AND DOORS:** Dynamic Windows and Doors; **HARDWARE:** Valli & Valli, Leatherneck Hardware, Sealmaster, Linnea, CR Laurence, FSB (Alexander Marchant ); **CUSTOM COUNTER-WEIGHT BALANCED GARAGE DOOR:** Renlita Doors; **LIMESTONE AND GRANITE COUNTERTOPS:** Architectural Tile & Stone; **GLASS TILE AT GUEST BATH & POOL:** Walker Zanger; **GLASS TILE AT MASTER BATH:** Materials Marketing; **POOL PLASTER:** Pebble Technology; **WOOD SIDING STAIN:** Sikkens Cetol Plus RE123; **WOOD RAFTER AND DECK STAIN:** Cabot Wood Deck and Siding Stain; **PAINTING AND FINISHING:** Evco Painting; **FAUX FINISHING AND REPAIR:** Architectural Wood Restorations ; **MESQUITE BLOCK FLOORING:** Hardwood Designs; **DIRECT VENT GAS FIREPLACE:** Spark Modern Fires; **BATH HARDWARE:** CR Laurence, Dornbracht, Valli & Valli, Hangrohe; **APPLIANCES:** Wolf, Sub-Zero, Gaggenau, LG, Asko, Miele, Thermador, Dornbracht, Valli & Valli (Wilson AC & Appliance); **CUSTOM FURNITURE (STEEL AND PECAN DINING TABLE, VANITIES, DEKS, BREAKFAST TABLE, CABINETS):** Lake|Flato Architects (Metalwork Austin); **SWIMMING POOL:** Johnson Custom Pools; **PLUMBING INSTALLER:** Ray Mojica Plumbing; **PLUMBING FIXTURES AND FITTINGS:** Dornbracht, Victoria + Albert, Toto, Alape, Hansgrohe, Ronbow, Blanco (Ferguson); **WATER SOURCE GEOTHERMAL HVAC SYSTEM:** All Year Heating & Cooling; **AUDIO/VISUAL, CRESTRON, AND LUTRON HOMEWORKS QS SYSTEMS:** Captive Audio; **ELECTRICAL FIXTURES:** Bocci, Ingo Maurer, Machine Shop Lighting, Vibia, Boffi, Lucifer, Big Ass Fans, Sistemalux, Emerson, WI

## Ottmers Residence, Gillespie County

**Contractor** Homeowners

**Resources** **CONCRETE:** Ingram Ready Mix; **WOODS, LUMBER:** Parker Lumber; **METAL ROOFING:** High Core Corrugated Metal; **SPRAYED EXPANDING FOAM:** Demelic APX (Bio-based); **WINDOWS/DOORS:** Jeld-Wen; **WOOD FLOORING, BAMBOO:** Home Legend; **PAINTS/STAINS/WALL FINISHES:** Sherman Williams Low VOC Deckscape Sealer; **RANGE:** Frigidaire; **REFRIGERATOR:** Samsung; **DISHWASHER:** Frigidaire; **CABINETS:** Ikea; **PLUMBING FIXTURES:** Kohler; **LIGHT FIXTURES:** Commercial Electric

## SK Ranch, Center Point

**Contractor** Duecker Construction Corp

**Consultants** **INTERIOR DESIGN:** Sara Story Design; **STRUCTURAL ENGINEER:** Datum Engineering; **LANDSCAPE ARCHITECT:** Studio Outside; **LIGHTING DESIGNER:** Studio Lumina; **CIVIL ENGINEER:** Urban Design Group; **MECHANICAL ENGINEER:** Southwest Mechanical

**Resources** **BOARD FORMED ARCHITECTURAL CONCRETE:** Lehne Construction; **POLISHED CONCRETE FLOORS AND CUSTOM LAVATORIES:** Riverbed Concrete; **MASONRY:** Hunt Restorations; **ROUGHBACK LUEDERS LIMESTONE:** IH Building Materials; **AUTO-CLAVED AERATED CONCRETE BLOCK:** Hebel; **CUSTOM BLACKENED STEEL ELEMENTS:** Cactus Max Fine Metal Artwork; **CUSTOM STEEL STAIR, FIREPLACE SURROUNDS, SITE RETAINING WALLS:** DNR Steelworks; **CUSTOM MILLWORK:** Reznikoff Custom Furniture; **CUSTOM MILLWORK:** Aris Designs; **SPRAY FOAM INSULATION:** Icynene Open Cell Foam (Beicker Insulation); **STANDING SEAM METAL ROOF:** Vintage Tru-Zinc; **Drexel Metals** (Quality Roofing and Sheet Metal); **VM ANTHRA ZINC INTERLOCKING PANELS:** VM Zinc (Quality Roofing and Sheet Metal); **CUSTOM STEEL DOORS AND WINDOWS:**

The Construction Zone; **SKYLIGHTS:** Skyline Sky-Lites; **VENEER PLASTER:** Blackburn Plastering; **HONES LUEDERS LIMESTONE:** IH Building Materials (Hunt Restorations); **SWIMMING POOL:** JK Pools; **TENNIS COURT:** Dobbs Tennis Courts; **CUSTOM STAINLESS REFLECTING POOL:** Cactus Max Fine Metal Artwork; **HOMEWORKS DIMMING SYSTEM:** Lutron; **REVIT:** Autodesk

## Big Tree Camp, Gonzales County

**Contractor** Truax Construction

**Consultants** **STRUCTURAL ENGINEERING:** Structural Design Consulting; **MECHANICAL DESIGN:** Southwest Mechanical Services; **LIGHTING DESIGN:** Studio Lumina; **OPERABLE LOUVERS:** Turner Exhibits; **HARDWARE/PLUMBING SPECIFICATIONS:** Stone Standard

**Resources** **CAST-IN-PLACE CONCRETE:** Ingrim Readymix; **ALUMINUM WINDOWS AND GLASS DOORS:** Fleetwood Windows and Doors (Progressive Solutions); **PLASTER (INTERIOR):** Variance Speciality Finishes; **PAINT (EXTERIOR STEEL):** Tnemec; **STAIN (EXTERIOR WOOD):** TWP Stain; **OPERABLE LOUVERS:** Turner Exhibits; **KITCHEN FAUCET:** Steam Valve (Stone Standard); **BATHROOM SINKS/TOILETS:** Duravit (Stone Standard); **KITCHEN SINK:** Franke (Stone Standard); **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Mitsubishi (Southwest Mechanical Services); **EXHAUST FANS:** Nutone (Stone Standard); **ELECTRICAL:** Lucifer Lighting Company, Lutron, Fabulux; **DOOR HARDWARE:** Inox, Accurate (Stone Standard)

## La Hacienda Casitas, Harlingen

**Contractors** Community Development Corporation of Brownsville (General Contractor), Bougambillas Construction, Alex Gonzalez Construction, Jimmy Closner & Sons

**Consultants** **MEP:** MEP Systems; **STRUCTURAL ENGINEER:** Mendoza Engineering; **CIVIL ENGINEER:** Half Aff Assoc.; **RAS:** Accessibility Resource Specialists; **GEOTECHNICAL ENGINEER:** TSI Laboratories

**Resources** **THERMAL & MOISTURE PROTECTION:** Tyvek; **FINISHES:** Sherwin Williams

## Pearl Brewery Redevelopment, San Antonio

**Contractor** Artistic Builders

**Consultants** **ARCHITECTS OF RECORD:** Durand Hollis Rupe Architects, RVK Architects, Ford, Powell & Carson, WGW Architects; **CIVIL ENGINEER:** Pape Dawson Engineering; **MECHANICAL ENGINEER:** Beyer Mechanical; **STRUCTURAL ENGINEER:** Danysh & Associates; **LANDSCAPE ARCHITECTS:** Rialto Studio; **LIGHTING:** Lang Lighting, Brown Design

**Resources** **PRECAST ARCHITECTURAL CONCRETE:** Keystone Concrete; **MASONRY UNITS:** Hunt Curtis Masonry; **CAST STONE:** Pyramid Stone (Hunt Curtis Masonry); **METAL ROOF AND WALL SYSTEMS:** MBCI; **METAL DECKING:** Epic Metals; **ARCHITECTURAL METAL WORK/RAILINGS AND HANDRAILS:** Capco Steel; **WATER-PROOFING AND DAMPPROOFING:** Grace Construction Products; **BUILDING INSULATION:** Icynene (Beicker Insulation); **ROOF AND DECK INSULATION:** Carlisle Reinforced TPO Membrane, Carlisle Polyisocyanurate Insulation (Superior Roofing & Construction); **VAPOR RETARDERS:** Tyvek; **ROOF AND WALL PANELS/SIDING/METAL ROOFING:** MBCI (Triple-S Steel Company); **MEMBRANE ROOFING:** Grace Construction Products; **METAL DOORS AND FRAMES/PREASSEMBLED METAL DOOR AND FRAME UNITS:** Deansteel Manufacturing (Hull Doors); **WOOD AND PLASTIC DOORS AND FRAMES/WOOD WINDOWS:** Jeld-Wen Windows and Doors (Allen & Allen Company); **SPECIALTY DOORS:** Capco Steel; **ENTRANCES AND STOREFRONTS/GLAZED CURTAINWALL:** Vistawall Systems & Kawneer Systems (Main Glass & Mirror); **GLASS/DECORATIVE GLAZING:** Main Glass & Mirror; **TILE:** Interceramic (Allegiance Floors); **FLUID APPLIED FLOORING:** Mapei Corporation Self-Leveling Concrete Topping/H&C Concrete Sharkgrip Slip Resistant Additive ; **PAINTS:** Kwal Paint (Sunset Painting & Waterproofing); **LETTERS AND PLAQUES/SIGNAGE AND GRAPHICS:** Flux Studios (Giles Design); **AWNINGS/EXTERIOR SUN CONTROL DEVICES:** The Chism Company; **EQUIPMENT:** Big Ass Fans; **BLINDS,**



**SHUTTERS, AND SHADES:** MechoShade System; **SOLAR ENERGY SYSTEMS:** Schott and Sanyo (Median Solar (Installer))

## Munday Library, Austin

**Contractor** VRW Construction Company

**Consultants** **STRUCTURAL:** Architectural Engineers Collaborative; **MEP:** SHAH Smith Associates; **LANDSCAPE:** RVI Planning; **CODE CONSULTANT:** Costentini Associates;**ACOUSTICS:** Acentech

**Resources** **CONCRETE/CONCRETE MIX DESIGN:** Centex Materials (Phoenix Concrete); **CONCRETE MIX DESIGN SPECIALIST:** The Shilstone Companies; **FORMWORK:** Skyline Forming; **STEEL BUILDING AND FINISH:** Fischbeck Welding; **DECKING AND FRAMING:** Patriot Erectors; **ARCHITECTURAL WOODWORK/FINISH CARPENTRY:** Nagelhout & Co.; **WOOD WALL:** Delta Millworks; **AIR BARRIER/WATERPROOFING/JOINT SEALANTS/ SHEET-METAL FLASHING:** Restoration Systems of Texas; **CURTAINWALL:** EFCO (Anchor Ventana); **ARCHITECTURAL LOUVERS AND VENTS:** Ruskin (Texas Air Products); **WOOD DOORS AND HARDWARE:** Hull Supply Company; **SKYLIGHT:** Anchor Ventana; **SLIDING DOOR:** Besam Assa Abloy; **CARPET:** Mannington Commercial (Rockford Business Interiors); **FABRIC PANELS W/ GRAPHIC:** Moss; **PORTLAND CEMENT STUCCO:** Mission Plastering; **DRYWALL, HM DOORS, PANEL CEILING, GYPSUM SHEATHING:** Millard Drywal & Acoustical Construction; **WOOD ACCESS FLOORING:** Tate Acces Floors (Evans Interiors); **SIGNAGE:** Austin Architectural Graphic ; **TOILET COMPARTMENTS AND ACCESSORIES:** H.S.A Specialties; **LIBRARY EQUIPMENT:** Gaylord Brothers; **LIGHT BAFFLE:** Sefar; **FIRE SUPPRESSION:** Automatic Fire Protection; **PLUMBING:** MJ Mechanical; **MECHANICAL/HVAC:** Wattinger Company; **INTEGRATED AUTOMATION:** Ford Audio Video; **ELECTRICAL:** Lighthouse Electrical Contractors; **COMMUNICATIONS:** Cable Communications; **ELECTRONIC SAFETY AND SECURITY:** Entech Sales and Services; **SITE WORK:** J.R.Schneider Construction; **SITE UTILITIES:** J.M. Utilities

## Temple Dining Hall & Booth Student Center, Austin

**Contractor** Rogers-O'Brien Construction

**Consultants** **STRUCTURAL ENGINEER:** Architectural Engineers Collaborative; **MECHANICAL ENGINEER:** EEA Consulting Engineers; **LANDSCAPE ARCHITECT:** Resource Design; **ACOUSTICAL ENGINEER:** JEAcoustics; **GEOTECHNICAL ENGINEER:** Terracon; **REGISTERED ACCESSIBILITY SPECIALIST:** Altura Solutions; **CIVIL ENGINEER (DINING HALL AND STUDENT CENTER):** Thompson Land Engineering; **FOOD SERVICE:** Worrell Design Group

**Resources** **CONCRETE:** Texas Concrete Materials; **ARCHITECTURAL/STRUCTURAL STEEL:** Construction Metal Products; **STEEL BAR JOISTS:** New Millenium Building Systems (Construction Metal Products); **COLD FORMED METAL FRAMING:** Clark Dietrich (Live Oak Construction); **STEEL DECK:** Metal Deck Group (Construction Metal Products); **CABINETRY:** Texas Fixtures & Interiors; **TPO ROOFING:** Johns Manville (Pioneer Roof Systems); **WATERPROOFING:** Tremco (Southwest Sealants); **THERMAL INSULATION:** Owens Corning; **AIR/MOISTURE BARRIER:** Henry (Southwest Sealants); **ALUMINUM STOREFRONT AND ENTRANCES:** Oldcastle Building Systems; **DOORS AND FRAMES:** VT Industries (Hull Supply); **DOOR HARDWARE:** Sargent, Hager, Burns, Norton, Trimco, Pemko, Ron Ourprin (Hull Supply); **STUCCO:** La Habra; **AC, CLG, PANELS:** USG & Armstrong; **GYPSUM BOARD:** USG; **CARPET:** Shaw Contract Group (Flooring Solutions); **PAINT:** Sherwin Williams (Austin Coatings); **TOILET PARTITIONS:** Ampco (A&I Services); **FIRE EXTINGUISHER CABINETS:** JI Industries (A&I Services); **FOOD SERVICE EQUIPMENT:** American Foodservice, Translucen, Blodsett, Ansul, Vulcan, Hohizaki, Dormint, Metro, Bsi, Randell, Town, Aquamatic, True, Hatco (Stafford Smith); **ELEVATOR:** Thyssen Krupp; **FIRE SUPPRESSION:** Tyco, Allied, Anvil, Victaulic (Koetter Fire Protection); **GREASE TRAP:** Affordable Concrete Products (Wastewater Solutions); **PLUMBING FIXTURES:** Sloan, Kohler, Zurn, Elkay, Chicago, T&S, Woodford (Moore Supply); **HVAC:** Trane (Rm Mechanical); **FANS:** Cook (Rm Mechanical); **AIR DEVICES:** Titus (Texas Air Products); **MAKE-UP AIR AND EXHAUST:** Captive Aire (Rm Mechanical); **VIBRATION AND ISOLATION:** Mason Industries (Rm Mechanical); **LIGHTING:** Zumtobel, Acuity, Finelite, Elliptipar, Con-Tech, Sec-

trum, Focal Point, Cooper (Spectrum Lighting); **SOFTWARE:** Revit

## Mestizo City, Miami, FL

**Contractor** Muñoz & Company

**Resources** **LED LIGHTING:** Shenhen Scott Electronics & Technology; **PLASTIC SHEETS:** Regal Plastic Supplies; **BOTTLE SODA (JARRITOS):** Novamex; **INFLATABLES FOR PROJECT'S STREET ENTRY:** Muñoz & Company; **LIGHTING POWER:** Radio Shack

## Thinkery, Austin

**Contractor** The Beck Group

**Consultants** **STRUCTURAL ENGINEERING:** DCI Engineers; **MEP/CIVIL ENGINEERING:** Bury + Partners; **LANDSCAPE DESIGN:** Land Design Partners; **PROJECT MANAGEMENT:** Ross Anders; **EXHIBIT DESIGN:** Gyroscope; **WAYFINDING & SIGNAGE:** Asterisk Group; **EXHIBIT FABRICATION:** Lexington Design & Fabrication, Creative Machines, Blue Genie Art

**Resources** **CONCRETE:** Central Texas Tiltwall; **METAL:** CMC Alamo Steel; **MILLWORK:** Janov Millwork; **ARCHITECTURAL TIMBER/STEEL PANEL FENCE:** The Beck Group; **WATERPROOFING AND JOINT SEALANT:** Kinseal; **ACOUSTIC SPRAY INSULATION:** Alpha Insulation & Waterproofing; **ROOFING & METAL SIDING:** Pioneer Roofing; **ALUMINUM STOREFRONT AND CURTAINWALL:** Floyd's Glass; **DOORS, FRAMES, AND HARDWARE SUPPLY:** Hull Supply; **DOORS, FRAMES, AND HARDWARE INSTALLATION:** Willco Construction; **OVERHEAD DOORS:** Overhead Door Company of Austin; **FRAMING AND DRYWALL:** Capital Acoustical; **CARPET AND CERAMIC TILE:** Intertech Flooring; **PAINT AND SEALED CONCRETE:** Alpha Painting and Decorating; **TOILET ACCESSORIES:** HAS Specialties; **VISUAL DISPLAY BOARDS, WALK-OFF MATS, AND OPERABLE PARTITION:** DEA Specialties; **WINDOW TREATMENT:** Advantage Blinds; **SIGNAGE:** Architectural Signs of Texas; **AWNING:** Austin American Awning; **APPLIANCES:** Factory Builders Store; **HYDRAULIC ELEVATOR:** ThyssenKrupp Elevator; **FIRE SUPPRESSION:** Vanguard Fire Systems; **PLUMBING/HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Aircor Mechanical; **TEST & BALANCE:** TAB Technologies; **ELECTRICAL:** G&R Electrical; **EARTHWORK:** Ranger Excavation; **LANDSCAPING & IRRIGATION:** Red and White Greenery; **CHAIN FENCE:** Viking Fence; **UTILITIES:** Kinney's Commercial

## Dallas City Performance Hall, Dallas

**Contractor** McCarthy Building Companies

**Consultants** **STRUCTURAL ENGINEER:** L.A. Fuess Partners; **THEATER/LIGHTING:** Schuler Shook; **ACOUSTICAL ENGINEER:** Jaffe Holden Acoustics; **MEP:** Aguirre Roden; **LANDSCAPE ARCHITECTURE:** Caye Cook & Associates, Landscape Architects; **ENVIRONMENTAL GRAPHICS AND WAYFINDING:** Naughton + Associates; **CIVIL ENGINEER:** URS Corporation; **FIRE PROTECTION AND BUILDING CODE:** Rolf Jensen Associates; **COMMUNICATIONS:** Moye Consulting; **COSTING:** Donnell Consulting

**Resources** **CONCRETE:** Texas Industries; **CONCRETE FORMWORK:** Capform; **CONCRETE FLOOR POLISHING:** North Texas Bomonite; **PRECAST CONCRETE:** Coreslab Structures; **CONCRETE FLOATING FLOOR SYSTEM:** Mason Industries; **CONCRETE MASONRY UNITS:** Headwaters Constructio Materials (ROC Construction); **METAL/METAL FABRICATIONS:** W.W. Steel; **ORNAMENTAL SHEET METAL:** Alpolic (Now Specialties); **MOISTURE RESISTANT SHEATHING:** Temple Inland (Baker Drywall); **INTERIOR ARCHITECTURAL WOODWORK/WOOD VENEER PANELING:** Facility Construction Services; **WEATHER BARRIER:** Henry Company (Alpha Waterproofing); **BATT INSULATION:** Johns Manville (Baker Drywall); **COMPOSITE METAL PANELS:** Alpolic (Now Specialties); **SHEET METAL ROOFING:** Kalzip (Castro Roofing of Texas); **ROOF SPECIALTIES & ACCESSORIES:** Bilco; **SBS MODIFIED BITUMINOUS MEMBRANE ROOFING:** Soprema (K-Post); **STANDARD STEEL DOORS + FRAMES:** Ceco Door Products (Dallas Door and Supply Company); **VENEER FACED WOOD DOORS:** Vermont Door (Dallas Door and Supply Company); **STEEL CURTAINWALL SYSTEM:** Technical Glass Products (Harmon); **SOUND CONTROL WINDOW:** Industrial Acoustics Control (Harmon);

**DOOR HARDWARE:** Dorma (Dallas Door and Supply Company); **GLAZING:** Viracon (Harmon); **METAL FRAMED SKYLIGHTS:** Oldcastle Building Envelope (Harmon); **OVERHEAD COILING DOORS:** Cornell (ABC Doors of Dallas); **METAL WALL LOUVERS:** Construction Specialties; **GYPSUM BOARD SYSTEMS:** Temple Inland (Baker Drywall); **WOOD FLOORING:** Woodwright Hardwood Floor Company; **ANCHORED RESILIENT WOOD STAGE FLOORING:** Connor Sports Flooring (Woodwright Hardwood Floor Company); **METAL FACED ACOUSTIC PANEL:** Custom Architectural Designs (Baker Drywall); **FABRIC WRAPPED PANELS:** Wall Technology (Baker Drywall); **LEED INTERIOR PAINT:** PPG Industries (Naylor Comercial Interiors); **WOOD CEILING:** Architectural Components Group (Baker Drywall); **METAL TOILET COMPARTMENTS:** Accurate Partitions Corp. (Rocky Duron & Associates); **METAL LOCKERS:** Rocky Duron & Associates; **SIGNAGE:** Serigraphics; **LOADING DOCK EQUIPMENT:** Pioneer Loading Dock Equipment (ABC Doors of Dallas); **ORCHESTRA SHELL:** Wenger Corporation (Texas Scenic Company); **RIGGING/ACOUSTIC BANNERS:** Texas Scenic Company; **LED CURTAIN/STAGE LIGHTING INSTRUMENTS/DIMMING CONTROL SYSTEM:** Electronic Theatre Controls (Texas Scenic Company); **THEATRE SEATING:** Ducharme Seating International; **FURNITURE:** Davis Furniture, Bernhardt, Herman Miller (bauhausinteriors); **SHADES:** MechoShade Systems (Barber and Associates); **ORCHESTRA PIT LIFT:** Gala Systems; **ELECTRIC TRACTION ELEVATORS:** Thyssen Krupp; **FIRE SUPPRESSION SPRINKLER SYSTEMS:** Victaulic Company (Excel Fire Protection Systems); **PLUMBING/HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** TD Industries; **PLUMBING FIXTURES:** Zurn, Sloan (TD Industries); **INSTRUMENTATION AND CONTROL FOR HVAC:** Johnson Controls (TD Industries); **AIR COOLED CHILLERS/AIR HANDLING UNITS:** York (TD Industries); **ELECTRICAL/INTERIOR LIGHTING FIXTURES:** JMEG; **INTERIOR LIGHTING FIXTURES, LAMPS, AND BALLASTS:** Phillips Color Kinetics, Kurt Versen, IO Lighting, Times Square, Bega (JMEG); **COMMUNICATIONS:** Lantek Communications; **AUDIO VISUAL:** D&D AudioTechnik (Lantek Communications); **CU-STRUCTURAL SOIL:** Amereq (Minick Materials Company); **TURFS AND GRASSES/PLANTING IRRIGATION/PLANTS:** Valley Crest Landscaping

## Hughes Warehouse Adaptive Reuse, San Antonio

**Contractor** The Beck Group

**Consultants** **MEP:** Cleary Zimmerman; **STRUCTURAL:** Architectural Engineers Collaborative; **LANDSCAPE:** Coleman & Associates; **CIVIL:** KFW Engineers & Surveying

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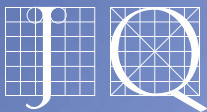
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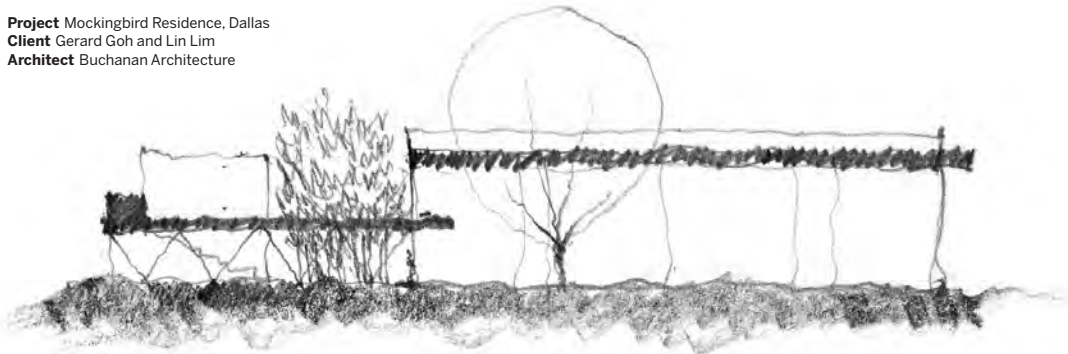
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**Project** Mockingbird Residence, Dallas  
**Client** Gerard Goh and Lin Lim  
**Architect** Buchanan Architecture



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**November/December 2014**

## Featured Projects: On Sketching

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## Trends of the Trade



*The Continental Avenue Bridge and West Dallas Gateway are the most recent additions to the Trinity River Corridor.*

### Dallas Continental Avenue Bridge Reopens

On June 15, The City of Dallas and the Trinity Commons Foundation hosted the grand opening public celebration of the Continental Avenue Bridge and West Dallas Gateway.

The Continental Avenue Bridge was originally constructed in 1931–1933 to carry cars along the Trinity River to West Dallas and Oak Cliff. In 2009, a private donation in combination with City funds made possible its conversion to a pedestrian and bike pathway. City residents now have an activity space near the Trinity River with parking that includes active and passive play areas, programmed activities, and an up-close view of the river, Dallas Floodway, and Margaret Hunt Hill Bridge. Visitors can lounge on chairs, snack on food truck fare, play in the water, engage in a chess match using the oversized chess board, play bocce ball, or participate in one of many fitness activities.

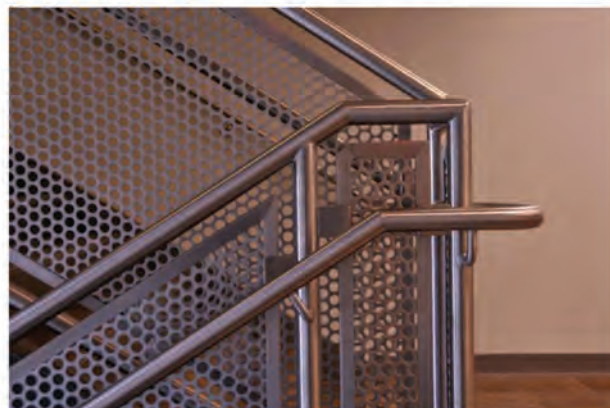
**The result of a public-private partnership**, this new amenity is the latest improvement to the Trinity River Corridor. The Trinity River Corridor Project, which covers approximately 10,000 acres, is one of the most monumental public works and economic development projects ever attempted. It includes flood protection, recreation, environmental restoration, economic development, and major transportation components.

To learn more, visit [www.dallascontinentalbridge.com](http://www.dallascontinentalbridge.com) and [www.trinityrivercorridor.com](http://www.trinityrivercorridor.com).

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## Trends of the Trade

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*Registration for the Texas Society of Architects' 2014 Annual Convention and Design Expo is now open.*

### Texas Society of Architects' 2014 Design Expo Attractions

The Texas Society of Architects' 2014 Design Expo, taking place at the George R. Brown Convention Center in Houston during the first two days of our 75th Annual Convention, will be our biggest ever. The sold-out show will feature 275 exhibitor booths showcasing the latest products and technologies, and many exciting attractions.

On Thursday, November 6, TxA will kick off the convention with our Welcome Party/Texas-Sized Happy Hour on the Expo floor; attendees can stop by for food, drinks, entertainment, and exciting displays by our exhibitors representing the Southwest architecture, engineering, and construction industries.

**This year, the Center Square/Acme Brick Pavilion** will feature emerging green roof technologies, and Acme Brick will host its annual Lunch With Exhibitors on Friday, November 7. The Expo will also host a destination giveaway drawing, continuing education opportunities, a Friday afternoon Cupcake Break, and the Texas Architects Committee (TAC) Lounge.

New attractions for 2014 include the Herman Miller "Recharge Zone" allowing attendees to recharge their phone — and themselves — in a relaxing lounge setting, and OPERA's Italian Pavilion featuring trusted, select Italian manufacturers focusing on attentive handiwork.

For a complete list of 2014 exhibitors, see page 126. For more information about the convention, visit [www.texasarchitects.org/convention](http://www.texasarchitects.org/convention).





*"Nature: Untethered, Ever Changing," an exhibition of works by Karina Hean and Erika Huddleston will be on view from August 15 to September 13. Ten percent of all sales will be donated to the Shoal Creek Conservancy.*

## Art Along Austin's Shoal Creek

In early 2014, the Shoal Creek Conservancy announced a pilot Shoal Creek Mural Series seeking to reduce graffiti and tagging, create attractive destinations along the trail, and bring together the community through mural arts. The Conservancy is partnering with local artists and businesses to install murals on privately owned surfaces facing Austin's Shoal Creek. The project is modeled on the successful mural programs in other cities throughout the country, such as Philadelphia, and is envisioned as the first phase in a larger program to incorporate visual arts along the urban portion of the trail.

**This summer, the Conservancy** also welcomed its very own artist in residence, Erika Huddleston. An artist with a background in landscape architecture, Huddleston stated, "I am interested in how witnessing natural changes in urban landscapes — such as flood debris that reveals the long gone rise in waters — affects the urban parkgoer's sense of past, present, and future." She worked onsite at Shoal Creek to produce a series of large oil paintings illustrating the impact of urbanization on Shoal Creek; the artwork is on view at Gallery Shoal Creek through September 13. Huddleston also assisted the Conservancy in the development of the Shoal Creek Mural Series.

For more information, visit [www.shoalcreekconservancy.org](http://www.shoalcreekconservancy.org) and [www.galleryshoalcreek.org](http://www.galleryshoalcreek.org). ■

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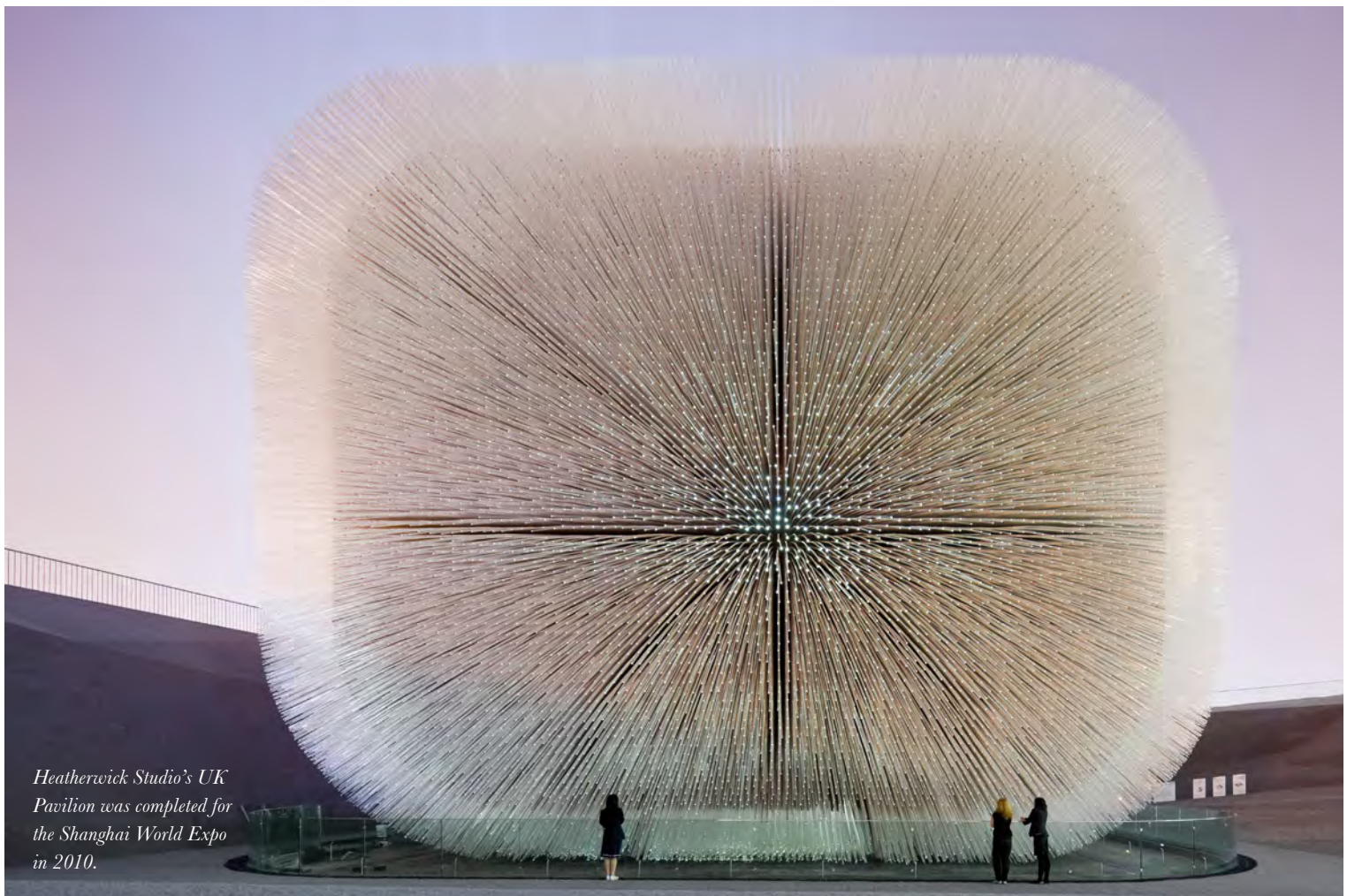
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*Heatherwick Studio's UK Pavilion was completed for the Shanghai World Expo in 2010.*

## Provocations at the Nasher

**O**n September 13, the Nasher Sculpture Center opens its third exhibition dedicated to architecture — previous shows were dedicated to the work of Renzo Piano and Norman Foster. “Provocations: The Architecture and Design of Heatherwick Studio” details the iterative process of the wildly creative London-based firm of Thomas Heatherwick. Jed Morse, chief curator of the Nasher, noted

*“Heatherwick’s work has such a sculptural sensibility. It made a lot of sense to us.”*

that the exhibition was something the institution couldn’t pass up. “Heatherwick’s work has such a sculptural sensibility,” he said. “It made

a lot of sense to us.” Morse and guest curator Brooke Hodge are both pleased with the dynamic breadth of materials in the show. “We wanted to capture how the studio works,” noted Morse. Drawings, models, prototypes, 1-to-1 sections, and films all illustrate the projects.

The wealth of materials speaks not only to Thomas Heatherwick’s prolific production but also to the studio’s creative process; Hodge’s emphasis is on representing how Heatherwick and his team think about their projects. “The studio is really like a laboratory for problem solving,” she said. “They start each project with a question, or provocation, and then work through many iterations to come up with the best way to answer that question.” Aptly titled, *Provocations* runs through January 4, 2015. ■

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